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TRANSACTIONS OF
THE ORIENTAL CERAMIC SOCIETY

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TRANSACTIONS OF THE ORIENTAL CERAMIC SOCIETY

1951-1952
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THE ORIENTAL CERAMIC SOCIETY

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ROBERT CHARLES BRUCE, MC

By the untimely death on 31st August 1953, at the early age of 55, of Robert Charles Bruce, the Society loses one of its most knowledgeable members.

Although always a collector by nature from his early schoolboy days, Bobbie Bruce's interest in oriental art was only really kindled when he inherited the collection of Imperial Porcelain and Cloisonne enamels which had been formed by his great uncle Sir Frederick Bruce, while he was Ambassador in Pekin from 1860-64 and it was not until the latter part of the 1920's that his own firm which he had started on the Stock Exchange was sufficiently established to allow him to indulge his tastes and to start a collection on his own. But he had been learning and he learnt very fast. He was blessed with a very good brain and could always remember instantly where he had seen any pot or bronze, to whom it had belonged and all about it. He had a good eye and bought well, making fewer mistakes than most young collectors. As time went on his knowledge increased until he became an expert on the whole gamut of Chinese Art from first phase bronzes to 18th century or even later porcelain. His purchases at Sales sometimes surprised his friends but the large profits made at his own sale shortly before his death fully justified his faith in his own judgment.

His house was always open to collectors and the members of the Society as a whole have been entertained there on more than one occasion.

His catholic taste in Chinese Art extended to a good knowledge of pictures, furniture and literature, but his Chinese collection was his one absorbing interest.

He was very fond of shooting and golf and, in his younger days, was a good cricketer. He married the eldest daughter of Viscount Maugham and is survived by her and a son and a daughter, the younger son being killed in a motor accident in Germany just after the end of the war, having fought with the Guards Division from Normandy to Berlin.

He himself served with distinction in the first World War with the Grenadier Guards and won a Military Cross and was an energetic Platoon Commander in the Chelsea Home Guard during the last war. He will be sorely missed for a long time by his innumerable friends, for his sense of humour, great kindness at all times and unbounding hospitality and, perhaps above all, his loyalty to anyone who was once his friend. Bobbie Bruce was incapable of letting one down.

R.H.R.P.

MAJOR-GENERAL SIR NEILL MALCOLM, KCB, DSO

By the death of Sir Neill Malcolm at the age of 84 the country lost a many-sided personality of exceptional charm, knowledge and distinction. Among his many interests China and all that concerned her took a foremost place, and in particular he devoted himself to the study of her Art which had fascinated him since, as a young man, he visited Peking.

With sure natural taste he began to collect early ceramics, jade and bronzes, but it was not until 1922 when Commander-in-Chief at Singapore that he had the opportunity to indulge his hobby. There he began to collect seriously and laid the foundation of his well-known collection—his bronzes being of world-wide importance. When, after retiring from the Army in 1924, he returned to London, he was invited to join the group of men who, with Mr Eumorfopoulos as President and Mr Hetherington as Secretary, had formed the Oriental Ceramic Society in 1921—no mean tribute for the Membership, all men of knowledge and *expertise,* was limited to 18.

Sir Neill's interest in the Society never diminished. He served on the Council and on the Committee of Management for many years and was one of the promoters of the famous Exhibition of Chinese Art held in Burlington House, 1935/36, which owed so much to the enthusiasm and generosity of the Members of the Oriental Ceramic Society, now enlarged to include all those interested in Chinese ceramics.

The public interest in Chinese Art aroused by this Exhibition had been stimulated by the Society's early exhibitions of specimens lent by Members from their private collections, with the result that many exhibitions have been organized all over the country, encouraged and enriched by the generosity of Members in the loan of their specimens. In this respect Sir Neill was second to none.

That his interest in Chinese works of art remained alive to the end of his life is vividly demonstrated by the fact that only two days before his death he attended the Society's Exhibition of Blue and White at the Arts Council, keenly examining and discussing the exhibits.

M.E.W.

TRANSACTIONS FOR THE YEARS 1951-52, 1952-53

THE delay in publishing papers in the Transactions, which arose from war-time difficulties, has now been removed. The present volume records the results of meetings from October 1951 to September 1953. In future it is hoped to produce the Transactions for a particular year (October to September) by the following August.

The programmes for the two years are given below, with particulars of the publication of each paper.

1951

October 4. Paper. " Koryo White Porcelain." G. M. Gompertz. (In this Volume.)

November 7 to December 15. Exhibition of Early Chinese Bronzes. (Catalogue in Vol. 26.)

November 12. Talk by Professor Perceval Yetts about some of the Bronze exhibits. (Not published.)

1952

January 10. Paper. " 1000 years of potting in the Hunan Province." Dr. Isaac Newton. (Vol. 26.) Eighty specimens from this collection, used to illustrate the paper, were on view at Davies Street from January 8 to 11.

April 9. Annual Meeting.
Talk by A. L. Hetherington on " Chinese Ceramic Glazes ", based on his book of the same title. (Not published.)

May 1-31. Exhibition of Chün and Brown Glazes. (Catalogue in this Volume.)

May 24. Invitation to the Collection and Garden of Mr. and Mrs. R. F. A. Riesco.

May 25. Specimen meeting on the Chün exhibition.

June 11. Specimen meeting at the house of Mr. Dennis Cohen to study his pottery vessels and figurines of the Chou dynasty, from Hui Hsien. (A paper by S. Howard Hansford, with illustrations, in this Volume. The pieces were also shown in the Pre-T'ang exhibition.)

September 25. Demonstration specimen meeting, conducted by Mr. C. W. Wright, on Ting and other white wares.

October 15. Paper. " Some Blue and White at Istanbul." John Pope. (Vol. 26.)

November 12 to December 13. Exhibition of Ju and Kuan wares. (Catalogue in this Volume.)

November 19. Specimen meeting on the Ju exhibition.

1953

February 4. Paper. " Chinese carving in Elephant Ivory." R. Soame Jenyns. (In this Volume.)

March 27. General specimen meeting.

April 22. Annual Meeting.
Paper. " Blue and White of the middle Ming Period." Sir Harry Garner. (In this Volume.)

April 29 to June 10, but closed on June 2, the Coronation Day of Her Majesty. Exhibition of Pre-T'ang wares. (Catalogue in this Volume.)

May 27. Specimen meeting on the Pre-T'ang exhibition.

June 17. Paper. " Some coloured and white wares from Hunan." Dr. Isaac Newton. (In this Volume.) A further 110 specimens from his collection were shown at Davies Street from June 16 to 18.

September 9. Talk, with coloured illustrations, " Examples of Fine Chinese Ceramics in Japanese Collections." Lt.-Col. J. G. Figgess. (Not published.)

KORYO WHITE PORCELAIN

Paper read by G. St. G. M. Gompertz, Esq., on October 4th, 1951

AMONG the wares found in Corean tombs of the Koryo Period (918-1392 A.D.), none has aroused greater controversy than the white porcelain. There were some who, as Mr. Bosch Reitz remarked, in their admiration for everything Chinese, would not recognize the skill of other contemporary potters and claimed that all the white ware found in Corea must have been imported from China.[1] The fact that no white shards had been unearthed at the great pottery centre near Taiko-men in the Koshin district of southwestern Corea certainly constituted " negative evidence ", as Hobson put it, and lent weight to the view that many if not all of these white porcelains originated in China. Nevertheless, after visiting the museums in Seoul, Hobson concluded that some of the white wares were without doubt Corean. As he wrote: "The white ware kiln site may not yet have been discovered, but that white ware was made alongside the celadon is proved beyond question by certain existing specimens."[2]

On the other hand, there has often been a tendency to enlarge what may be termed the Corean area of attribution by the inclusion of wares generally accepted as *ying ch'ing*. Thus some of the lovely lobed vases, like the well-known Oppenheim vase now in the British Museum, were originally thought to be Corean, and Mr. Honey has recently revived this theory in a paper read to this Society by suggesting that the exquisite specimen in the Prince Yi Museum may be reasonably regarded as Corean, " however revolutionary it may seem to do so."[3] I shall leave further consideration of this, as of other special cases, to a later section, merely mentioning at this point that the weight of evidence strongly favours the Chinese origin of these white vases, though there is no question that the Coreans produced similar though less refined vases in celadon and more rarely in white porcelain.

While particular attributions may thus still present difficulty, any doubts concerning the manufacture of white porcelain in Corea have been finally dispelled by the discovery in June 1938 of a considerable number of white shards at a kiln site in the Fuan district,

[1] Bosch Reitz, S. C.—*Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, New York, 1916, p. xvi.

[2] Hobson, R. L.—" Corean Pottery—II—The Koryu Period ", *The Burlington Magazine*, Vol. LVI, No. CCCXXV, (April, 1930), p. 188.

[3] Honey, W. B.—" Corean Wares of the Koryu Period ", *Transactions of the Oriental Ceramic Society* 1946-1947, p. 16.

[4] Since archaeological research in Corea has been carried out exclusively by the Japanese, it has seemed advisable to use the Japanese rendering of names of places and districts, making exceptions only where the Corean name has become familiar through long usage and is easily pronounced, *e.g.* Koryo (Japanese, *Kōrai*), Seoul (Japanese, *Keijo*), Songdo (Japanese, *Kaijo*).

some eighty miles to the north of Taiko-men.[4] The manner in which this long-expected find was made is not without interest ; and since no report seems to have been published outside Japan, I shall now briefly set forth the details.

The Fuan kiln centre was first discovered in March 1929 by Mr. Ken Nomori, with Mr. Sozo Kanda as assistant, and is considered second only to that of Taiko-men, both as regards the number of kiln sites located and the beauty and variety of celadon shards unearthed. The discovery took place accidentally during the investigation of some Yi period kiln sites in the vicinity and has proved of the utmost significance, though so far as I have been able to ascertain only a summary report has been published by Mr. Nomori.[5] In a brief survey of the Koryo kiln sites, Mr. Fujio Koyama has summed up the Fuan sites as follows : " The potteries in Fuan county are not generally well known, but it is held that they come next in importance only to those at Taiko-men ; their celadon products were not inferior to the latter and they were in operation over a prolonged period."[6]

Mr. Ken Nomori has pointed out that the Fuan factory was established in an ideal location for pottery making. It was provided with an abundance of fuel from the thickly wooded Mount Henzan standing behind and with rich deposits of suitable clay in the immediate neighbourhood, while the small port of Chippo, or Shuppo, directly to the south offered convenient transportation by sea. Mount Henzan, or Pyŏn-san as it is called in Corean, is mentioned in historical works as the main source for the timber used in constructing the Corean navy during the Koryo Period, and descriptions indicate that it has long been famous for its dense forests. The kiln sites were ranged in two principal groups, at Hoan-men and Sannai-men, those at Hoan-men being considered the more important by reason of the superior quality of the celadon fragments unearthed. In particular, the kiln site known to the Japanese excavators as Ryusen-ri No. 12 yielded shards of the finest type, decorated with incised, carved and inlaid designs, and equal in every respect to the fragments found at the Taiko-men kiln sites.

In June 1938 Mr. Nomori conducted a further investigation of Ryusen-ri No. 12 kiln site with a view to its being designated an " historical remain " and placed under the care of the Government-General. It was then found that clandestine excavations had been taking place, and many shards of fine quality lay scattered on all sides. In spite of this, it was decided to make a thorough survey and excavate an area roughly six feet square in order to determine the types of wares produced. To a depth of some three feet from the surface the fragments were hopelessly disordered and confused ; but this apparently marked the limit of the illicit excavations, for the shards below, to a depth of about one foot, were found undisturbed and in layers. Besides the celadon fragments,

[5] Nomori, Ken—" Fuan-gun ni okeru Kōrai-tō yōshi " (Koryo pottery kiln sites in Fuan-gun), *Tōji*, Vol. VI, No. 6, (December, 1934), pp. 40-48.

[6] Koyama, Fujio—" Kōrai no kō-tōji " (The Ancient Pottery of Koryo), *Tōki Kōza*, No. 22, (1937), p. 82.

many of which were inlaid, they included eighty-four shards of white porcelain, some being plain, others incised or carved in relief, and a few inlaid. A quotation from the brief note given in Mr. Nomori's general survey of Koryo wares may here be pertinent:- " Since there has been no previous case of a white porcelain kiln site being discovered in Corea, it had long been a matter for speculation whether the white wares unearthed from old tombs all came from China or whether some were made in Corea. However, it was evident that such pieces as the white porcelain vase with inlaid decoration of willow-trees, cranes and peonies in the Prince Yi Museum were made in Corea, because the design was typically Corean in spirit. Naturally I believed that white porcelain must also have been produced in Corea during the Koryo Period and expected that a kiln site would be located sooner or later ; and it is worthy of special note that this important discovery has established the premise as a virtual certainty."[7]

The fragments of white porcelain recovered from this kiln site are described as being pieces of bowls or dishes, cups with stands, vases and covers. The decoration was identical with that of the celadons, including flying cranes among clouds, lotus petals, peonies, chrysanthemums and *ju-i* sceptre-heads. Some were bluish, like *ying ch'ing* and others an ivory grey. While generally similar to the celadons, they were more thinly potted, and the foot was usually low and wide, as shown in Fig. 1. The glaze was thin and finely crazed, exhibiting the same tendency to flake or peel off as observed in complete and undamaged specimens. In words that recall the celebrated twelfth century record of Hsü Ching, to which I shall refer later, Nomori concludes : "They are elaborate and made with great skill, resembling Ting ware."[8]

The Japanese authorities, as pointed out by Mr. Bosch Reitz, " always claimed that white Corean ware had been made, and though they say that the difference cannot be described, they still assert that to the connoisseur the difference is discernible."[9] Considerable further progress has, however, taken place in the thirty odd years since this comment was made, and I believe it can now be stated that there are distinct though subtle differences between the Koryo white porcelain and white Chinese wares, so that there are now comparatively few specimens which are still the subject of dispute among Japanese experts. The main difficulty, of course, has been that the Koryo white porcelain exhibits strong Sung influence in both form and design. We have it on the authority of Hsü Ching, the Chinese scholar who accompanied the Sung Envoy to Corea in 1123 A.D. and wrote an interesting account of the country and people, that " . . . they have, besides, bowls, platters, wine cups and tea cups, flower vases and soup bowls, all closely

[7] Nomori, Ken—*Kōrai tōji no kenkyu* (The Study of Koryo Pottery), Tokyo, 1944, p. 182.

[8] *Ibid,* p. 186.

[9] Bosch Reitz, *op. cit.*, p. xvii.

copying the style and make of Ting ware."[10] I make no claim that Hsü Ching was here specially referring to the white porcelain ware, as suggested by Bosch Reitz. It may be true, as Sir Percival David has asserted in connexion with the later reference to the wares of Ju-chou, that Hsü Ching's main preoccupation was with form and that he was discussing primarily the shapes rather than the glaze colours of the vessels described.[11] However, there can be no question that the resemblance of many Koryo wares, both in celadon and white porcelain, to the products of Ting-chou is very marked, and for the natural reason that the Koryo potters used Ting wares, as well as *ying ch'ing* and Yüeh, for their models.

Despite this pervading Sung influence, certain distinctive characteristics of the Koryo white porcelain provide some assistance in identification. Fujio Koyama has divided the main body of the ware, excluding the inferior pieces made towards the end of the Koryo Period, into two groups, the first having "a soft, porcellanous body, a transparent glaze of egg-shell colour and a very lustrous, smooth surface, crazed all over, the potting being generally thin and careful, and the decoration copied from *ying ch'ing* or Ting wares—the technique is indeed so skilful that it is hard to distinguish them from the latter." The second group has " either a translucent or an opaque glaze and is light grey in colour ; generally the glaze is dull and conveys an impression of stiffness and dryness, being without crazing and, though also copied from *ying ch'ing* and Ting wares, seeming to lack vitality when compared with these."[12] However, it may be doubted whether such differentiation in fact amounts to much more than grouping the wares of highest quality in a separate category. Mr. Honey, in describing individual pieces in the Victoria and Albert Museum, makes use of such terms as " bluish-white-glazed ", " opaque greyish-white glaze ", " cold white glaze " and " cream-coloured ",[13] and this will serve to indicate the wide range and variety of types. The fact of the matter seems to be that the Koryo potters

[10] Several translations of this passage from Hsü Ching are available. I have utilized the one quoted by Hobson in his prefatory note to the catalogue of the New York Japan Society's exhibition in 1914 entitled *Chinese, Corean and Japanese Potteries* (p. 63), which was reprinted in Bosch Reitz's Catalogue, *op. cit.*, pp. xxv-xxvi. All authorities agree that Hsü Ching wrote his account in 1124 A.D., but there has been confusion regarding the date of his actual visit to Corea. Sir Percival David states that the biography of Hsü Ching written in 1167 and appended to his work attributes the Mission to a request made by a Corean Delegation in 1124 (Sir Percival David, " A Commentary on Ju Ware ", *Transactions of the Oriental Ceramic Society* 1936-1937). Most Western authorities accordingly give 1124 as the date of Hsü Ching's journey, *e.g.* W. B. Honey, *op. cit.*, p. 10. However, Hsü Ching's preface, mentioned by Sir Percival in a footnote, states that the Mission was on the point of setting out when news was received in the Sung capital that the Corean King was dead. This was King Ye-Chong (睿宗), who died in 1122, and it seems unlikely that the report of his death should have taken longer than a few weeks to reach China. I have been unable to consult the original document, but the Japanese authorities all state that the Mission took place in the first year of King In-Chong (仁宗), or in 1123; for example, Dr. Manzō Nakao, on p. 167 of his work: *Chōsen Kōrai tōji ko* (Essays on the Koryo Pottery of Corea), published in Tokyo in 1935, mentions that Hsü Ching arrived in June of the year of In-Chong's accession to the throne and left by sea in July.

[11] David, Sir Percival—*op. cit.*

[12] Koyama, Fujio—*op. cit.*, pp. 57-58.

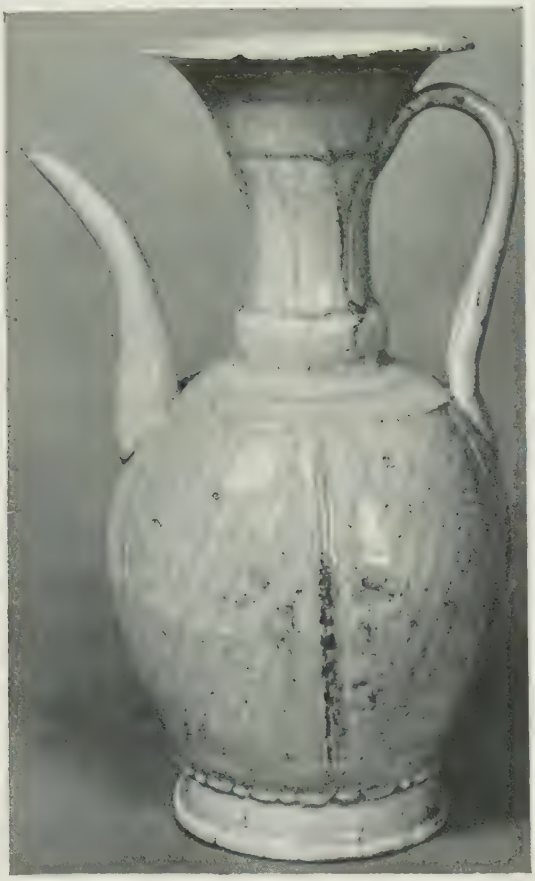
[13] Honey, W. B.—*Corean Pottery*, London, 1947, pp. 5-6.

a

b

Wine pot. Height $7\frac{1}{2}$ *in.*

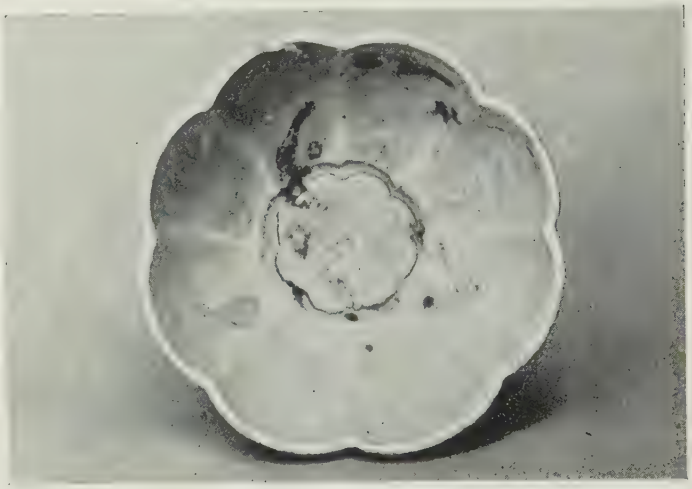
Bowl. Height $3\frac{3}{8}$ *in. Diameter* $7\frac{1}{4}$ *in.*



a Height $10\frac{1}{2}$ *in. National Museum, Tokyo*

b Height $5\frac{3}{8}$ *in. National Museum, Tokyo*

c Height approx. 4 *in.*



d Diameter approx. 3 *in.*
Note designs of peonies and chrysanthemums moulded in relief on inner surface.

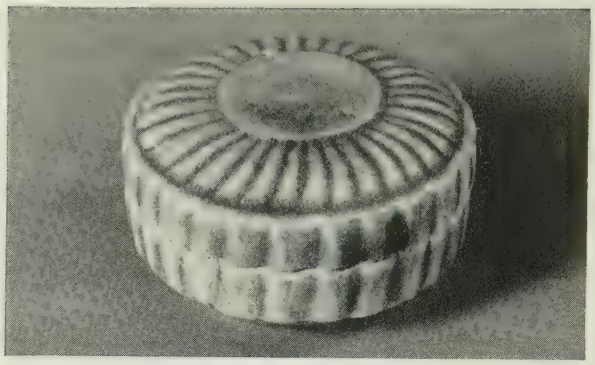
e Diameter approx. $5\frac{3}{4}$ *in.*

a Prince Yi Museum, Seoul

b

(*See Note page* 23)

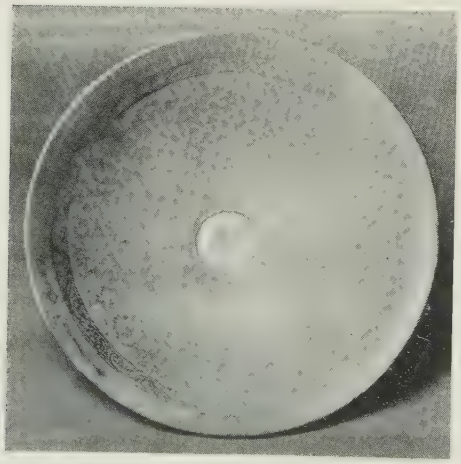
a Height $6\frac{3}{8}$ *in. Author's Collection*



d Diameter $2\frac{1}{2}$ *in. Author's Collection*

b Height $13\frac{7}{8}$ *in.*

e Diameter $5\frac{1}{4}$ *in. National Museum, Tokyo*



c

f

Hoppo Bunka-Kan Museum

first tried to produce close copies of *ying ch'ing* and Ting wares, meeting with varying success, but finally broke away from tradition and achieved a truly Corean style in white porcelain. The copies of Chinese wares are naturally the most difficult to identify, especially when skilfully made, for the Corean kilns—as stated elsewhere[14]—were virtually the same as any of the provincial Chinese kilns which tried their hand at making these wares. But the final achievement of a distinctive Corean white porcelain is what I consider to be our prime concern, and the other pieces mentioned seem to have value only to the extent that they have advanced toward this objective.

The existence of this superior type of Koryo white porcelain, comparable with the finest Sung wares except for a certain technical deficiency to be described shortly, has not been fully appreciated in the West and will, I believe, be established by the examples illustrated. It will be noted first of all that several of these are of such characteristic Corean form that no one with any wide knowledge of Oriental ceramic art could possibly mistake them for any other products. If, therefore, close examination and study of such specimens reveal that there are distinctive details of technique which differ from the Chinese wares, then we shall have useful means of identification at our service which will help in determining the origin of other, less obviously Corean, pieces; and this, of course, has been one method by which the Japanese authorities have built up their evidence and reached a fair degree of assurance with regard to the judgment of disputed cases.

Careful inspection of the Koryo white porcelain of unquestioned authenticity has shown that, although thinly potted like Ting ware and made with great technical skill, certain differences in the quality of the paste and in the texture and character of the glaze are usually perceptible. A particularly fine and delicate crazing is characteristic, sometimes occurring in lines but often in a network; and it is evident that the glaze rarely " fitted " the body, for it usually flaked or peeled off in patches, due to unequal expansion or contraction between the two. This is such a marked feature of Koryo white porcelain of the highest quality that it requires some elaboration, and I cannot do better than quote Mr. A. L. Hetherington's illuminating note on the subject:

> " If the coefficient of expansion of the body is greater than that of the glaze . . . , then after a certain tension has been reached, the glaze may peel from the body at the edges or the body (if weak) may bend in the opposite direction or be broken. Or the glaze may be ripped off at the junction of glaze and body to produce an aggravated form of peeling ".[15]

Possibly due to this unstable relationship between the glaze and the body, great difficulty seems to have been experienced in the firing of the Koryo white porcelain, with the result that the ware never was made in quantity like the celadons, and high-grade examples are extremely rare. The glaze is believed to have a lower iron content than

[14] Gompertz, G. St. G. M.—" Black Koryo Ware ", *Oriental Art,* Vol. 3, Part 2, p. 66.

[15] Hetherington, A. L.—" The Why and Wherefore of Chinese Crackle ", *Transactions of the Oriental Ceramic Society* 1937-1938, p. 16.

celadon, and the colour varies in accordance with the conditions of firing: the potters' objective generally seems to have been to produce the typical *ying ch'ing* " shadow-blue " effect by means of a reducing atmosphere, and in the case of some of the finest specimens of Koryo white porcelain this has been successfully achieved. However, there is a subtle difference in the tone when compared with that of *ying ch'ing*; as a rule the colour is very faint, giving " life " to the porcelain but being plainly discernible only where the glaze has collected in the hollows and indentations, and it is " shadow-green " rather than blue. Indeed it seems as if the Koryo potters could never wholly get away from their favourite green: they used a celadon glaze on the brown-painted *egorai*, on the iron-black ware,[16] and on their marbled ware; while here, even on the white porcelain, we see a greenish tinge replacing the blue of *ying ch'ing*, so that it may be permissible to describe the glaze in this case, too, as a very pale celadon. However, they were not always successful in attaining the desired firing conditions, with the result that some degree of oxidation often took place and the white porcelain assumed a delicate ivory shade which many connoisseurs consider no less beautiful than the " shadow-green ". Before finally leaving the subject of glaze, mention must be made of its wonderful lustrous quality; though transparent and only showing colour where it has run specially thick, it causes the finest pieces to sparkle with life in a way emulated only by the classic Sung wares. For the body, a fine-grained white clay was used, well suited to the thin potting which distinguishes the best examples, and generally speaking it seems to be of lighter weight than the greyish clay used for making celadon ware, though the wine pot and bowl shown in Plate 1 *a* are exceptionally heavy.

This superb wine pot with its bowl must be ranked among the finest Koryo white porcelain wares to have survived. It is comparatively large and characteristically Corean in style, being moulded in the form of a melon, as frequently found among the celadon wares. Particularly the bowl (Plate 1 *b*) seems to me one of the loveliest white porcelains ever made; and the brilliant lustre of the glaze can be clearly seen from the photograph, as well as its friable tendency. Another typically Corean piece is the cup with stand illustrated in Plate 2 *c*. Whereas the wine pot is undecorated except for its gracefully moulded form, this cup and stand had an elaborately incised pattern of flowers and fishes-among-waves, identical with the designs on similar celadon cups and stands. It is unfortunately necessary to speak in the past tense about this wonderful example of Koryo white porcelain, because it was destroyed in a fire some years ago, but small fragments are in the possession of Fujio Koyama and Mayuyama & Co., and an examination of these, together with the illustrations here reproduced, convincingly demonstrates the extraordinary beauty of the original piece. It will be observed that the glaze had peeled away from a small area on the top surface of the stand, and the inside of the cup was similarly affected (Plate 2 *d* and *e*).

Another lovely incised example is the vase shown in Plate 4 *b*, and again the shape is typically Corean and the decoration similar to that on celadon vases. In this case

[16] Gompertz, G. St. G. M., *op. cit.*, p. 61.

also patches of glaze have flaked off and part of the top has been repaired. The fine ewer shown in Plate 2 *a* is in the National Museum in Tokyo and has a rich ivory tone with delicate crazing, and the incense burner and bowl shown respectively in Plate 2 *b* and Plate 4 *c* are characteristic Koryo white porcelains of good quality.

All the white porcelain wares so far considered have been plain—though modelled in various forms—incised and carved. But the Japanese authorities have no hesitation in according pride of place to the inlaid white porcelain, of which however only three or four complete specimens have survived. The supreme example of this class is the celebrated vase in the Prince Yi Museum in Seoul (Plate 3 *a*), described at some length by Hobson and acknowledged by him to be of unquestionable Corean origin.[17] This vase is of the type we may call "Corean *mei p'ing*", that is to say it is the traditional Chinese high-shouldered baluster vase modified to suit Corean taste, the Corean version being rather more bulbous at the shoulders but tapering gracefully toward the base. The chief feature however is the inset leaf-shaped panels of celadon, which in turn are inlaid with the typically Corean designs mentioned by Nomori in the passage quoted earlier; the inlay is in black and white clays, with traces of copper-red decoration called *shinsha* by the Japanese. The body of the vase is lobed and, like many Corean vases and ewers, it has warped in the firing. Besides this remarkable vase the only complete specimens of the ware are some small inlaid boxes in the Prince Yi Museum, but inlaid fragments were gathered at Ryusen-ri No. 12 kiln site and four particularly beautiful shards acquired by a Japanese collector in Corea are believed to have come from the same locality. Our illustration (Plate 3 *b*) shows two of the latter pieces, the one on the left evidently being part of a bowl and having a design of peonies inlaid in each quarter with black clay—or to be strictly accurate with reddish clay which has turned black in the firing.

There could of course be little argument concerning the Corean origin of the inlaid white porcelain, for not only were the complete specimens thoroughly Corean in style but the technique of inlaying was rarely practised by the Chinese and certainly never developed to the same extent. Inlaid celadon ware has usually been considered the supreme achievement of the Corean potter and the Japanese authorities hold that the inlaid white porcelain should be ranked equal in beauty and importance.

I shall now briefly consider some examples of pieces whose origin is still debatable. In most cases the place of discovery is known to have been Corea, but this does not constitute a reliable indication of make because so many indisputably Chinese wares have been excavated from Corean tombs of the Koryo Period. It is evident that a large number of Chinese wares must have been imported into Corea, partly, no doubt, to serve as models for the Koryo potters but also for use and ornament. Many Chinese porcelains have thus been found in Koryo tombs in the vicinity of Songdo, the former capital, and also on the islands guarding its sea approaches. These islands are mentioned in

[17] Hobson, R. L.—*op. cit.*, p. 188. This vase is illustrated in colour in the *Catalogue of the Prince Yi Household Museum*, 3rd edition, (1932), Volume on Pottery, Plate 8.

the *Koryo-Sa* (高麗史) or History of Koryo, published in 1454 and an ancient Corean verse refers to them as " the portal to distant shores ", so they were evidently associated with the main sea route to and from Corea.[18] White wares seem to have been specially favoured by the Coreans, to judge from the number of *ying ch'ing* and Ting pieces which have been discovered in their tombs; thus the official record of Corean antiquities published by the former Japanese Government-General, *Chōsen Koseki Zufu,* illustrates some 45 white wares in the volume devoted to the ceramic art of the Koryo Period and of these Koyama has identified no fewer than 28 as being Chinese, mainly *ying ch'ing*.

It is necessary in the first place to return to the question of the lobed vase mentioned at the beginning of this paper, which Mr. Honey considers may well be Corean. Plate 4 *a* shows an example almost identical with the one in the Prince Yi Museum, except that the foot of the latter is carved in the form of lotus petals. The paste is loosely knit and granular; the glaze is soft and glassy, with a decided blue tone, while the refinement and extreme translucency are entirely characteristic of *ying ch'ing* and different from the Koryo white porcelain. The Japanese authorities are unanimous in pronouncing both vases *ying ch'ing*, and although the Coreans made vases in the same style, especially in celadon, I have yet to see any that will bear comparison with these.

A more difficult problem is posed by the ewers, bowls and small covered boxes. A lovely ewer in the National Museum in Seoul, with a ribbed neck and large phoenix head across the top, was described by Hobson as " one of the doubtful specimens ", neither convincingly Chinese nor Corean.[19] The present view in Japan is that this piece is Corean; however a similar ewer with a smoother, cream-coloured glaze in the same Museum is believed to be Chinese and was excavated from a tomb with two other white Chinese wares and two Corean celadon bowls. The tomb also contained a stone chest bearing an inscription and cyclical date, from which the year of burial has been interpreted as 1159. These two ewers, one probably Corean and the other Chinese, are illustrated on the same plate in *Chōsen Koseki Zufu* (Vol. 8, Plate 1039), and the differences in general style and glaze texture can be clearly perceived. Some of the white porcelain bowls and small round, or faceted, boxes with covers likewise cause disagreement among experts, the varied types of glaze and indeterminate character of the base being such that a final judgment is virtually impossible.

The small box shown in Plate 4 *d* may be cited as an example of these " problem pieces ", several of which are included in the Le Blond Collection in the Victoria and Albert Museum.[20] It is yellowish brown in colour due to oxidation and was acquired by a Tokyo art-dealer as a Chinese ware of the T'ang Period. However, examination showed that it was almost certainly Corean; it bears the typical three sand spur-marks,

[18] Okudaira, Takehiko—" Chōsen shutsudo no Shina tōjiki zakken " (Chinese Wares discovered in Corea), *Tōji*, Vol. IX, No. 2, (May, 1937), p. 1.

[19] Hobson, R. L.—*op. cit.,* pp. 188-189.

[20] Rackham, Bernard—*Catalogue of the Le Blond Collection of Corean Pottery*, London, 1918, especially pp. 16-18, 23-25, 38-40.

or gritty remains of the supports used in the kiln, though these are of a somewhat unusual flattened type. The paste is fine-grained and white, and it is relatively light in weight. The probability is that this was one of the many Corean failures to produce white porcelain in the admired *ying ch'ing* style.

The final case to be considered is perhaps the most intriguing of all, because the extreme rarity and beauty of examples add to the mystery of their origin. Only two are known to exist, the first being in the Prince Yi Museum in Seoul and the second in the National Museum in Tokyo (Plate 4 *e*). They are small, shallow bowls or saucers, decorated in sgraffiato style, with a rhythmic floral design cut through the brownish slip in the centre to a coating of white slip underneath which covers the entire bowl. On first inspection, the foot and general make seem to indicate that these are Chinese bowls of Tz'u-chou type, but a closer examination raises doubts which become stronger the more they are considered. Where the glaze is thicker or deeper in tone, it seems closely related to that of the Koryo white porcelain, with a fine network of crazing and a faint greenish tinge. Moreover, there is a certain lack of vigour in the design, for all its simplicity and grace, which suggests a Corean origin.

Mr. Fujio Koyama, the leading authority on Chinese porcelain and discoverer of the famous Ting-chou pottery kilns, advises that, after much consideration, he inclines to the view that these bowls were made in Corea, and probably near Shinshu in the extreme south, because, although no Koryo kiln sites have yet been located in this neighbourhood, a number of fragments of white ware have been picked up and closely resemble the bowls both in paste and glaze. Mr. Honey has described the bowl in the Prince Yi Museum as a " rare masterpiece " which " may possibly be of local make ",[21] and for the present we must leave the matter in this inconclusive state, though it may be fervently hoped that more examples in the same unique style will eventually come to light.

Considerable attention has been devoted by the Japanese authorities to the question of dating the *Kōrai hakuji* (Koryo white ware) or *hakugōrai* (white Koryo), as it is variously called. The finest white porcelain wares closely resemble the incised and inlaid celadons made during the peak period for Koryo celadon, which may be put at the latter part of the twelfth century or early in the thirteenth. Not only is their technique similar but the designs used are often identical and the standard of workmanship is as high. However, significance is attached to the fact that no trace of any white ware was found in the tombs of kings who died in the years 1146 and 1197 and that, as mentioned earlier, three white porcelains excavated from a tomb believed to date from 1159 were all of Chinese origin. Moreover, a white sprinkler vase of somewhat poor quality was found

[21] Honey, W. B.—*The Ceramic Art of China and Other Countries of the Far East*, London, 1945, p. 87. In the same writer's work: *The Art of the Potter*, London, 1946, pp. 30-31, a brief description of the bowl includes the following acute comment: " The quietness of the design and the quality of the lines, at once easy and flowing and tensely charged with feeling, here suggest Corean origin ". It is necessary to add that, since this paper was read, Mr. Koyama has changed his view and now considers that this is a specimen of Tz'u-chou type made at Chiao Tso.

in a tomb containing an inscription with the date 1198 and the inferior paste and glaze of this ware have been taken as an indication that it was a precursor of the high-grade white porcelains described already. This would seem to indicate that the development of the better quality white ware took place comparatively late in the peak period for celadon and there is additional evidence to support such a view. The white porcelain shards unearthed at Ryusen-ri No. 12 kiln site were all mingled with fragments of celadon ware of high quality. Many of the latter were inlaid and some were decorated with copper-red, which is considered to be an advanced technique introduced only shortly before celadon began its gradual decline. The white porcelain vase in the Prince Yi Museum also bears traces of copper-red, and it is not surprising that the production of superior white porcelain and employment of copper-red decoration have been linked together and considered to have taken place at about the same time. However, the celadon fragments found with the white porcelain shards bear a striking resemblance to the wares excavated from the royal tomb of Myöng-Chong (明宗), who died in 1197, so that it seems probable that both kinds of ware were made within a few years of this date.

The considerations outlined above have led to the conclusion that Koryo white porcelain was developed and perfected during the reign of King Sin-Chong (神宗), which followed that of Myöng-Chong and lasted from 1198 until 1204. However, it is a fair assumption that superior wares of this kind continued to be made, at least until the Mongols extended their domination over Corea in 1231. Toward the end of the Dynasty, white porcelain shared the general decline in quality; the wares made in this period are quite different in character and require separate mention.

The late Koryo white porcelain has little claim to distinction: it is devoid of Chinese influence, but equally lacks the refinement and dignity of the classic Koryo wares, being thickly potted and having a heavy coating of glaze, in which there are often small black spots. The surface is soft and smooth, relatively poor in lustre and sometimes marked with a rough crackle. The clay used seems to be almost pure white, but the general effect is one of coarseness and solidity.[22] Some white bowls excavated with other articles from a cache in the Diamond Mountains in 1932 were of this type and bore a date corresponding with 1391, the year before the final collapse of the Koryo Dynasty. Indeed the inscription on the lid of one of the bowls includes a prayer for the downfall of the ruling line, and the articles are believed to have been an offering to Buddha made by the Founder of the Yi Dynasty, whose name also appears on the piece.

I should like to mention by way of conclusion a very remarkable discovery which has been made within the past year. During excavations at a temple in the Province of Niigata, on the western coast of Japan,[23] there was unearthed a white porcelain jar which has been identified as a specimen of white Koryo ware (Plate 4*f*). The sensation

[22] Fujio Koyama states that fragments of this type have been found at Rōgan-ri, near the coast of Eiko Wan to the north of Gensan, where several kiln sites have been located. Most of these however are thought to date from the early part of the Yi Period.

[23] The exact location is: Hakusan Shrine, Ōzeki-mura, Mishima-gun, Niigata Province.

caused by this discovery is partly explained by the fact that only one other complete specimen of Koryo ware—an inlaid celadon—has been preserved in Japan from early times but is also attributable to the rarity of Koryo white porcelain.

NOTE ON ANALYSIS OF FRAGMENT OF KORYO WHITE PORCELAIN

Sir Harry Garner, K.B.E., C.B., kindly arranged for an analysis to be made of a fragment of the Corean white porcelain cup here illustrated, which was recovered after the unfortunate destruction of this specimen in a fire, and has advised as follows:—

" The main ingredients of the paste were:

Silicon oxide	60—65
Aluminium oxide	25—30
Potassium oxide	6
Iron oxide	0.9
Magnesium oxide	0.5
Sodium oxide	0.4

and there were traces of calcium, lithium, copper and manganese. There was not enough glaze for an analysis of this to be of much value, but an examination of a sample containing glaze and paste suggested that the two were of similar constitution except for a calcium content of about 4% in the glaze and rather more potassium.

" I do not think that there is anything abnormal in the composition of the paste. It is in fact not very different from that of Chinese XVIIIth century soft paste. This suggests that the temperature of firing was not much higher than 1200°C., which would I think be lower than that of the Corean celadons."

The Corean material is thus evidently so similar to the Chinese that no positive identification could be based on chemical analysis. It would be interesting to compare the above data with analyses of representative specimens of *ying ch'ing* ware, but probably this would show that local variations were greater than the difference between the two wares.

G. ST. G. M. G.

Note on Plate 3b.

The clays used for inlaying the shards illustrated were red, which turned jet-black in the firing, and the same greyish clay as was employed in making celadon ware; when covered with the appropriate celadon glaze, the latter produced the lovely greens found in Koryo celadon ware, varying as to shade in accordance with the thickness of the glaze coating, but here the glaze used was either transparent or of a very pale celadon type, with the result that the clay assumed a grey-green colour somewhat similar to that of the poorer celadons. White inlay could of course only be used against a background of the greyish clay, as was done in the case of the vase in the Prince Yi Museum with " inset celadon panels ".

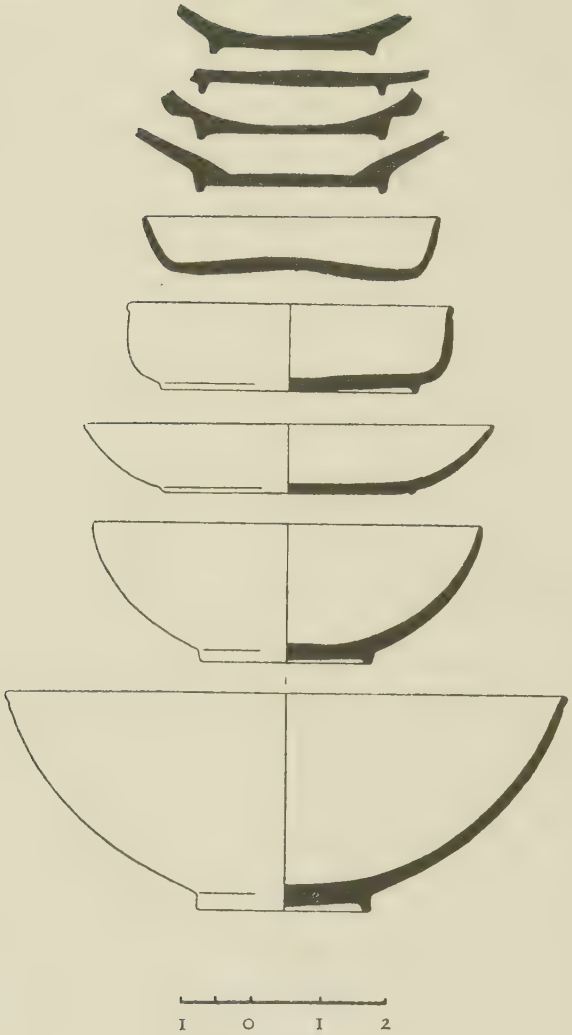


Fig. 1. *Section of Koryo white porcelain bowls and dishes from Ryusen-ri No.* 12 *Kiln Site.*

(*From Ken Nomori's 'Kōrai tōji no kenkyu', Tokyo,* 1944)

SOME COLOURED AND WHITE WARES FROM HUNAN

Paper read by Dr. Isaac Newton on June 17th, 1953

IN the paper which I read here some eighteen months ago I described what appeared to be the main tradition of potting in the Hunan province and showed a number of specimens which ranged in dating from the Han period to the Five Dynasties or Sung. Practically all these specimens had green, straw coloured or greenish brown glazes.

To-day I propose to describe a number of groups and a few single pieces covered with coloured glazes differing from those of the main tradition or with white glazes. Some of these groups and pieces bear a very close relationship with the main tradition and it is difficult to avoid the conclusion that they originated in the same kilns, others, for various reasons, are probably a Hunan product but seem to come from different kilns, while yet others were probably made elsewhere and merely buried in Hunan.

(1) The first group belongs to the Han period. All the pieces are made of red earthenware which is, occasionally, very coarse and contains much grit. It may be so soft that it can be pared away by the finger nail, but is, usually, fairly hard. There are two subdivisions, one has a mottled green glaze and the other a brown glaze with a greenish tinge and with dark spots or streaks in it. There is a variant of this brown coloured glaze in the form of a rich old gold colour. The glaze is shiny, finely crazed and very easily detached. The green glazed pieces may show silver iridescence.

I am once again indebted to my friend Mr. Richard Terry for analyses of these glazes which are as follows:—

	Green glaze	*Brown glaze*
Silica	35.9%	36.9%
Lead Oxide	55.8%	50.1%
Copper Oxide	1.9%	0.3%
Alumina	4.3%	8.3%
Iron Oxide	1.4%	2.9%
Titania	0.3%	0.5%
Lime and Magnesia	trace	trace
Alkalis and undetermined	0.4%	1.0%

It will be seen that they are lead glazes with copper as the colouring matter in the green one and iron, principally, in the brown one.

This group consists of the usual mortuary furniture of the Han period, *i.e.* farm buildings, animals, flanged cups (Fig. 1), bowls and jars (Fig. 2) and other articles such

as the lamp stand (Fig. 3) a pestle and mortar[1] and bottles. Decoration consists of bands of straight or wavy comb pattern. Many of the pieces are rather crudely made and they are in no way comparable with the Han group of the main tradition either in style or quality. They are relatively common and their quality is not such as would build up a reputation and make them in demand far away from their source of production. For this reason I think they are probably of Hunan origin, but it seems very unlikely that they were made in the same kilns as those of the main tradition.

(2) A charcoal cooking stove and a begging bowl made of a rather soft white earthenware which is unglazed may perhaps represent another group of local mortuary wares of the Han period; but there is nothing to connect them with the Hunan tradition apart from some incised geometrical pattern on the cooking stove which is essentially the same as that on some of the pieces of the main Han group.

(3) The third group consists of some jars (Fig. 4), about twelve inches high, made of hard grey earthenware and covered with a thin brown or black glaze. The black glaze shows brown and blue patches under a magnifying glass rather similar in appearance to those of the Chien ware bowls. On the shoulder are two vertical loops surmounted by cow's horns in applique. There is an incised ring round the shoulder at the level of the upper end of the loops. For an inch below this ring and half way to the neck above it there is an impressed chequered pattern of four lines alternately horizontal and vertical. Below this chequer pattern and reaching almost to the foot ring there is an impressed net pattern.

I have seen, in all, three of these jars and they were all almost identical. Although they were stated to have come from Changsha they only arrived in Hong Kong towards the end of 1950, that is when the import of Changsha wares had practically ceased and at a time when a Changsha origin was claimed for everything that wasn't obviously something else. The claim is, therefore, subject to considerable doubt. Certain potsherds found by Prof. Janse in a kiln site at Tam-tho have a very similar chequer pattern but the complete pieces showed no resemblance whatever to these jars. Some similarity in form including the curving foot ring and the rather straight neck without the usual collar is to be found in the less common Laufer type vessels of the " hu " shape which have a splayed foot ring. One of these, from the Huai Valley, is illustrated by Mr. Orvar Karlbeck in his paper on proto-porcelain and Yueh ware read before this Society in April, 1950; but the resemblance is hardly close enough to be of much value for identification purposes and I think at present, in the absence of any reliable information about their excavation, both the dating and the provenance must be looked upon as matters of considerable doubt.

(4) The next group consists of chocolate brown glazed wares covering a period from the Six Dynasties to the T'ang (Figs. 5 and 6), and in shapes and style running cheek by jowl with the main tradition. The body is either grey stoneware or hard grey earthenware and the glaze is finely crazed, rather dry looking and has a wrinkled surface.

[1] I. Newton, " Some Ceramic Wares reportedly excavated near Changsha ", Far Eastern Ceramic Bulletin Vol. V, No. 1, March, 1953, Pl. IV, Figs. 12 and 13.

It comes off very easily. Some pieces show iridescent changes. This glaze is quite unlike the greenish brown glaze that occurs commonly in splashes on the shoulder loops of the Yo wares and which only rarely covers an entire piece. One covered box of this group has the ordinary much degenerated straw coloured glaze inside. These brown pieces are somewhat few and far between and it is very difficult to find one in good condition.

There is a close parallel between the pieces in this group and those of the main tradition and in some cases the pieces are identical except for the colour of the glaze. This must mean that they were made in the same kilns as the Yo ware.

(5) The fifth group is, perhaps, the most interesting of them all as it seems to provide another example of the Chinese potter's skill in taking advantage of an unexpected kiln effect and reproducing and improving on it. If, indeed, the effects were unexpected and were not the result of much thought and careful planning.

Put briefly the pieces in this group have a pearly grey crazed glaze with deep opaque bluish green splashes. In describing them I shall follow what seems to have been the potter's line of development from the common type of Yo ware.

Many of the Yo ware pieces are decorated with splashes of colour differing from that of the background glaze. Where the splashes are brown the glaze is thicker and the effect is produced by the application of a second glaze superimposed over the main one; but where it is deep green or blue, blue being a transmutation effect of the deep green, the glaze is thinner and therefore, probably, the result of some chemical, possibly cupric oxide, being painted on the body before it was covered with the main glaze. This procedure would, of course, enable better patterns to be produced than was possible with the application of a superimposed glaze which tended to merge with the basic glaze and run. Thus far the effects were the results of careful planning.

Very occasionally the glaze of the Yo wares shows a pinkish or greyish opalescence, usually only on one side of the piece, the other side having the normal translucent greenish straw coloured glaze. But in the case of one ewer of typical Yo ware style and shape (Fig. 7) practically the whole of the glaze has become opalescent and only small areas at the lower edge and a few patches under the base show the original appearance. This ewer also has large patches of rather feathery looking dense bluish green glaze distributed over the body and neck in a manner reminiscent of the Chun wares. The glaze in these green patches is thinner than elsewhere, again suggesting that it is the result of a chemical painted on under the glaze, and it is finely crazed and degenerates in a curious way, becoming deeply pitted and apparently crumbling away. These features are constant throughout this group. This mode of degeneration of the green patches differs from that of the green patches of the ordinary Yo wares, which are also crazed. In their case the degeneration starts in the lines of crazing and spreads till a particle of glaze becomes detached at the crackle lines and falls off. These details are important, I think, for identification purposes, as the mode of degeneration seems to be a constant characteristic of any one type of glaze.

From these various points I think there is no doubt that the patches in this group were produced by a different underglaze pigment from that used in the ordinary Yo wares. A comparison between one of the green pieces of this group and the small oval lobed dish covered inside with the deep green glaze of the type that is usually only splashed on the Yo wares confirms this.

There is another possibility and that is that the feathery looking splashes of green on the ewer might be a transmutation effect, but these effects tend to occur on the thicker parts of the glaze and as I have already pointed out the glaze is actually thinner in the green areas.

I have gone into some detail about this ewer because it seems to be an intermediate piece and consequently particularly instructive.

In the fully developed pieces the opalescent effect is no longer obvious as it has been carried to such an extent that it provides a uniform pearly grey colour; but even in these, sometimes, a small patch can be found where the original Yo ware glaze persists and at the edges of the patch the opalescent effect can still be seen.

Having learnt how to make the pearly grey glaze and the bluish green glaze, the potters proceeded to ring the changes with them and pieces can be found which have only the green glaze or only the pearly grey glaze, besides those with the green patches on the grey. I have seen no pieces giving the effect of grey patches on a green background.

In the case of the small covered pots in which the outside glaze is entirely green the glaze inside is the usual greenish straw coloured crazed glaze of the Yo wares. In the rouge pot shown, with the green glaze outside, the glaze inside is thin, uncrazed, greyish buff, not unlike the outside glaze in quality but thinner.

The body is the pale grey stoneware or earthenware of the Yo wares and is covered with a grey slip. The earthenware pieces burn a reddish buff colour where exposed.

The shapes of some of the pieces have their counterparts among the Yo wares. I have examined in all two small covered pots (Fig. 8), two rouge pots, a pillow,[2] a water well,[2] a jar (Fig. 9), an ewer (Fig. 7), a flat dish or plate in Sir Herbert Ingram's collection and a saucer and a four-lobed bowl with the lobes resembling lotus petals, in the Victoria and Albert Museum. Pieces belonging to this group seem to be quite rare and with so few available for examination it is not possible to form any very good idea of the variety of shapes that may have been made. From the technique of manufacture and the shape of one or two of the pieces there can be little doubt that this is another group of wares made in the Yo-chou kilns.

(6) Yueh type of glaze. At intervals during the Six Dynasties and T'ang periods the Hunan potters produced a glaze which approached that of the Shang-lin Hu type of Yueh ware, but which lacked the dense felspathic appearance of the latter and was usually applied over a slip. These pieces, though superficially resembling the Yueh wares,

[2] *Ibid.*, Pl. IV, Figs. 14 and 15.

are not likely to be confused with them; but towards the end of the T'ang period pieces were produced with a very close resemblance indeed.

These have a grey stoneware body not covered with a slip. The glaze has the same range of colours as have the Yueh wares and is dense with many small bubbles included. Occasionally there is irregular crazing. The glaze resemblance is so close that it is only when the shape and style are typical of one or other of the wares that it is possible to allocate a piece with any degree of certainty (Figs. 10 to 13). To complicate the matter still more the soil near Changsha seems to be particularly destructive to glazes and both the Yueh pieces buried there and the Yo ware pieces of this type have often suffered considerable glaze degeneration with staining by the soil. This masks the original colour and quality of the glaze and adds further to the difficulty of distinguishing the two wares. The shape of the foot may be a help, in the case of bowls and dishes of this type of Yo ware (Fig. 14) the base is nearly always flat and slightly concave and glazed underneath, and there are usually eight spur marks. Occasionally the foot is typical of the common run of Yo wares.

I have included for comparison three Yueh pieces of the Shang-lin Hu type which were found at Changsha. The two flat cups (Figs. 15 and 16) must surely be the famous Yueh cups described in the Tao Shuo's extract from the Ch'a ching and translated by Bushell as having the edge of the upper rim straight and not everted and the foot expanded below, and being shallow and holding half a sheng. A sheng is about a pint and the one that I tested held exactly half a pint. The same extract from the Tea Classic is quoted in the Tao Lu, but in Sayer's translation the word " shallow " refers to the foot and not the cup itself. As far as these two cups are concerned it could be applied to either with equal accuracy. Whether the ideogram " chuan " could be used to describe the peculiar low concave base of these cups with the circular depression in the centre or not, I'm not qualified to say. Incidentally, an almost identical foot, but unglazed, can be found among typical Changsha pieces.

(7) Ying Ching wares. A great variety of Ying Ching wares seem to have been excavated in Hunan but the majority of them show no features suggesting a local origin. They are good quality pieces and in the style of foot and mode of potting resemble those pieces found elsewhere. There is, however, a rather heterogeneous group of pieces which probably have a local origin. They are made of pale grey stoneware or hard earthenware and are covered with a finely crazed translucent glaze which is usually more green than blue. Black specks showing through the glaze are a common feature and are sometimes very numerous. The glaze usually shows signs of degeneration becoming whitish and opaque. The shapes are varied but do not seem to include bowls. Vases, jars and covered pots are the usual items. None of the pieces shows the refined quality of potting to be found among the Sung Ying Ching wares and they are probably a T'ang product. Tall wine jars with the twelve immortals round the neck are to be found of this type and also jars of a rather similar shape but without the immortals (Fig. 17).

One small jar with straight sides has a lotus pattern carved round it (Fig. 18) and another is modelled in the shape of a granary with the lid as the roof (Fig. 19). One type of vase has groups of four domino-like spots of a greenish brown colour on it and a concave base without a foot ring (Fig. 20). This type seems to be later than the other pieces and may belong to the Sung period. Also probably of the Sung period are some covered pots and vases mostly with roughly moulded decoration, usually of a floral pattern, but sometimes with a pallisade type of pattern which is commonly placed round the shoulder of the covered pots.[3] The vases have a high spreading foot ring and the covered pots a low foot ring or a flat concave base, in either case quite unlike the usual Ying Ching foot. These Sung pieces are very light in weight and rather crudely made. I think it probable that the whole of this group was made for mortuary use only.

Although some of these pieces appear to belong to the T'ang period and others to the Sung I have grouped them together because they are of much the same quality and all of them have the finely crazed glaze.

As regards origin there is a definite link between the straight sided jar with the lotus pattern and two jars of a somewhat similar shape, but larger, with the usual green glaze of the main tradition. These two green jars are possibly Six Synasties in period. One has an incised lotus pattern round the outside and no slip (Fig. 21) and the other a partly incised and partly moulded lotus pattern and a grey slip (Fig. 22). The foot and lip in each case is similar to the foot and lip of the Ying Ching jar. A fourth jar is also of interest as providing a further link in the chain. It is again of similar shape and with a similar foot and lip. It is made of dark slate grey stoneware with a light grey slip. Over this is a translucent finely crazed glaze that gives a range of colours from pale grey blue, where it is over a thick part of the slip, to black where it has extended beyond the slip and lies directly on the dark body. Small black spots show through the glaze just as they do in the Ying Ching jar. There are two incised rings round the wall of the jar. The similarity in style and quality of these four jars is so close that I think they must have come from the same kiln. The grey blue jar is of further interest as the glaze would seem to be the prototype of one kind of Ying Ching glaze and if it had been on a light coloured body would undoubtedly have given the ordinary appearance of a Ying Ching glaze.

(8) Dark brown tea bowls. As might be expected there is a variety of dark brown tea bowls similar to the Kiangsi type but less well made. Two of these bowls, one a conical bowl, are made of buff earthenware and have a foot resembling that of the Kiangsi bowls, but the lower part of the bowl is drawn out into a funnel shape for about a quarter of an inch before the foot starts. Another bowl of grey stoneware, probably a Kiangsi bowl, has been covered with brown lacqueur. Two other bowls are made of buff stoneware, one has a very small foot ring and the other has no foot ring at all but a recessed foot. All these bowls with the exception of the last mentioned, are decorated with daubs and splashes of a lighter colour and have a tendency for the glaze to become

[3] *Ibid,* Pl. IV, Fig. 18.

detached. None of them is of good quality and they may, therefore, be a local product.

(9) Under glaze blue bowls. There are two bowls which present interest as possibly early examples of underglaze blue. They are made of pale grey stoneware and are covered with a rather putty coloured glaze with bristle holes. One of them is of a darker colour than the other and the glaze is crazed. This bowl has a band of tooth pattern or wave design round the outside just below the rim. Inside and just below the rim there is a double ring and near the bottom another double ring with a blob in the centre. The lighter coloured of the two also has the toothed band outside but inside only the blob in the bottom, and the colour is green rather than blue. In both the glaze is thinner over the coloured parts, just as it is in others of the Changsha wares, and in this respect, of course, they differ from the ordinary underglaze blue and white of the Ming Dynasty. The bowls are somewhat conical in shape, five inches in diameter and have a low bevelled foot ring with the inner wall sloping outwards. Underneath, inside the foot ring, they are unglazed and the surface is convex with a sort of nipple in the centre. There are gritty particles adherent to the feet. These bowls are of the same size and shape as the small size of Yo ware bowl and show, as I have already said, the same thinning of the glaze in the coloured parts, points possibly in favour of their having a Hunan origin. As regards dating, if they had no underglaze blue decoration they would be quite compatible with a Sung attribution ; but having the blue their Sung style may be due to the lagging behind the fashion of a provincial kiln.

(10) The next group consists of some poorly made, very soft, pinkish buff earthenware jars, probably of the T'ang period, covered with a white slip which easily washes off. Over the slip is usually a bright grass green glaze which is finely crazed and reaches about two-thirds the way down to the bottom. It has the appearance of a lead glaze. These jars are high shouldered and have an inwardly sloping neck. Sometimes they are decorated with a crude incised floral pattern and in one jar with an incised pattern there is a buff background glaze with green and magenta patches roughly picking out the floral design (Fig. 23). These jars are all about the same size, 4½ inches to 5 inches tall and have a flat base. They are very porous and would be useless for ordinary purposes and must have been made for mortuary use. I have only seen jars of this type, no other shapes at all. Once again, being crudely made, they are probably of local origin.

Very similar to this group but made of a very soft white earthenware is a small dog (Fig. 24) with the same colour range of glazes, green, yellow and magenta brown. This dog has a seal stamped on the right side, presumably a maker's mark.

(11) The last proper group is represented by two small porcelain dishes burnt brown where exposed and covered with a thin putty coloured glaze. One dish is fluted (Fig. 25) and the glaze is crazed while the other is uncrazed and divided into six lobes by nicks in the rim. They both rest on a flat base. They are typical Sung pieces and are well potted. There is nothing about them particularly to connect them with Hunan and, in fact, the appearance of the body is much more suggestive of the celadons from Chekiang.

(12) Finally, of the coloured wares, there is an assorted lot of brown and " tea dust " glazed bowls which have no features characteristic of Hunan wares but are included because they were reported to have been excavated there.

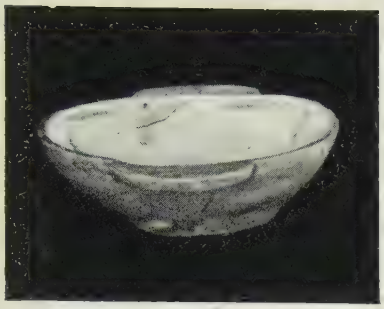
That completes the account of those coloured pieces that can be sorted into groups, but there still remains one bowl which, at present, seems to be unique, but is of such quality as to justify a description (Fig. 26).

It is a six lobed bowl made of grey stoneware and covered all over with a greyish green finely crazed transparent glaze. There is a low spreading foot ring which has been slightly bevelled. It seems as if it may have been fired twice, once on three small oval spurs and once on three even smaller round ones. It is slightly convex under the foot. The diameter is $7\frac{1}{4}$ inches. It is almost conical in shape but has a wide base and the general effect is that of a T'ang bowl in spite of the division into six lobes. In style it agrees with the general run of Yo-chou bowls and I think there is little doubt about its being a Hunan product. It is very well potted and has lovely shades of colour in the glaze. I have seen no other piece with the same kind of glaze effect, but there is an affinity between this glaze and that of the earlier pieces in the Ying Ching group and similar black specks can be seen through the glaze under the foot. It is, therefore, possible that the very beautiful colour effects are simply the result of the varying thickness of a translucent greenish Ying Ching type of glaze on a grey stoneware background.

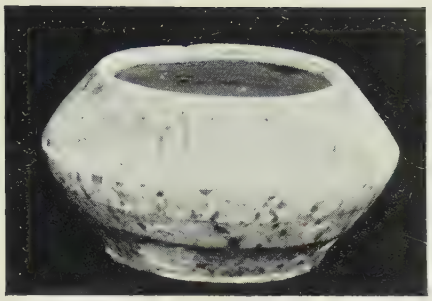
I now come to the white wares. These present rather a puzzling picture owing, in part, to their variety and, in part, to the fact that they are far less common than the ordinary Yo wares. It is, therefore, much more difficult to establish which features are characteristic and which are merely incidental. I have, however, sorted most of them into groups and have endeavoured to pick out the distinctive points as far as I can.

(1) The first group consists of bowls and dishes only (Figs. 27 to 29). They are made of porcelain which shows a pale yellow colour on transillumination. The glaze is uncrazed and is somewhat similar to that of the Ting ware, but is whiter. " Tear drops " of a greenish brown tinge, with large bubbles included, occur just as they do in the Ting ware. They may be covered with a slip, but it is not easy to be certain on this point. The rims are everted and have five indentations. They have a relatively high foot ring which slopes outward and gets thinner towards the edge. Occasionally there is a splash of glaze underneath but normally the glaze only extends to the outside of the foot ring. Usually there are gritty particles adherent to it. The shapes and the style of the foot ring are similar to some of the Yo ware pieces and one dish (Fig. 27) is practically identical in size and form with the Yo ware dish, described in my last paper, with the three characters " kau tsu wan " on it and said to have been found in a grave with coins of the Five Dynasties period. Many of the pieces in this group have been stained ivory coloured by the soil. Another bowl of a similar style with an everted rim with five nicks and with a slip inside and just over the rim outside has a low spreading bevelled foot ring. It is a typical Yo ware shape.

In addition to these dishes and bowls with everted edges there is a four lobed dish, with the lobes suggesting lotus petals (Fig. 30), which almost certainly belongs to this

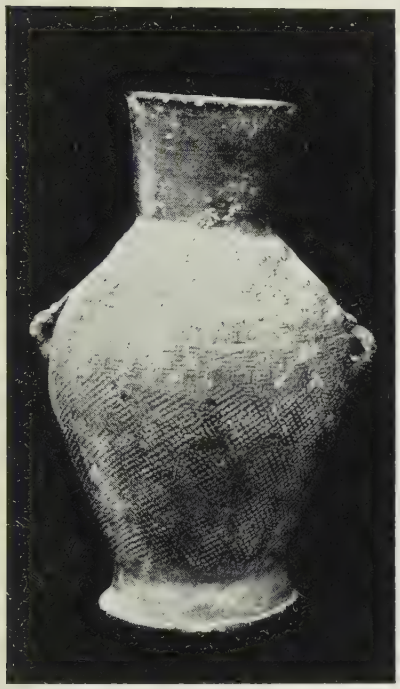


1 *Cup. Length* 4 *in. Han.*



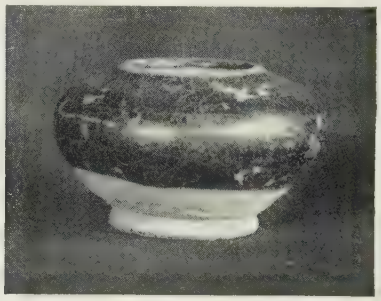
2 *Jar. Diam.* $4\frac{1}{2}$ *in. Han.*

3 *Lampstand. Height* $6\frac{1}{4}$ *in. Han.*



4 *Jar. Height* 12 *in. Possibly Han.*

5 *Jar. Height* $4\frac{1}{2}$ *in. Six dynasties*



6 *Water well. Height* $\frac{7}{8}$ *in. T'ang.*

Ewer. Height $7\frac{1}{2}$ *in. T'ang.*

8 *Covered pot. Height* $1\frac{3}{4}$ *in. T'ang.*

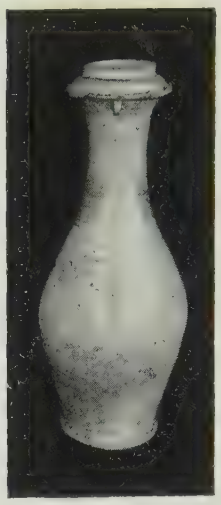
9 *Jar. Height* 4 *in. T'ang.*

10 *Diameter* $5\frac{1}{2}$ *in.* *T'ang*

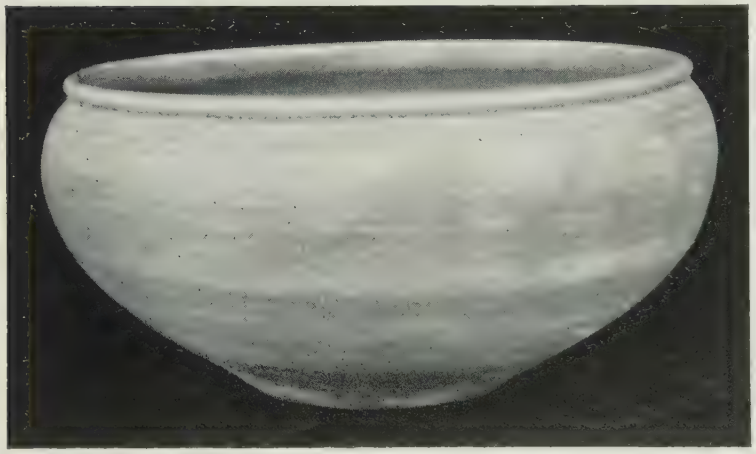
11 *Diam.* 4 *in.* *T'ang*

12 *Diam.* $3\frac{1}{2}$ *in.* *T'ang*

13 *Diam.* $5\frac{5}{8}$ *in.* *T'ang*

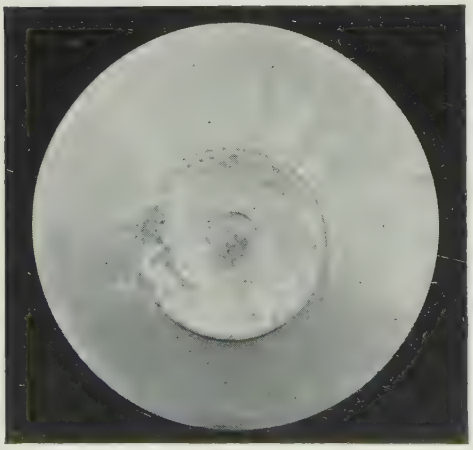


17 *Jar. Height* $18\frac{7}{8}$ *in.* *T'ang*



14 *Bowl. Diam.* 8 *in.* *T'ang or Sung.*

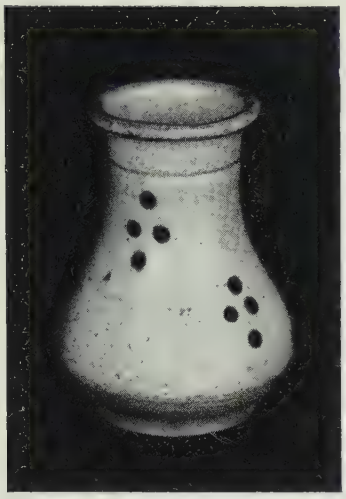
15 *Cup. Yueh ware. Diam.* 6 *in.* *T'ang.*



16 *Bottom of Cup shown in fig.* 15.

18 *Jar. Height* 3 *in.* *T'ang.*

19 *Jar in form of a granary. Height* $5\frac{1}{2}$ *in.* *T'ang.*



20 *Vase. Height* $4\frac{5}{8}$ *in.*
T'ang or Sung.

21 *Jar. Diam.* $6\frac{1}{4}$ *in.*
Six dynasties.

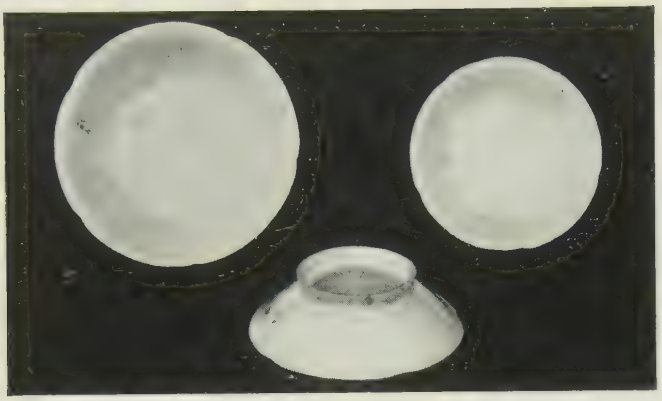
22 *Jar. Diam.* $5\frac{1}{2}$ *in.*
Six dynasties.

23 *Jar. Height* $4\frac{3}{4}$ *in. T'ang.*

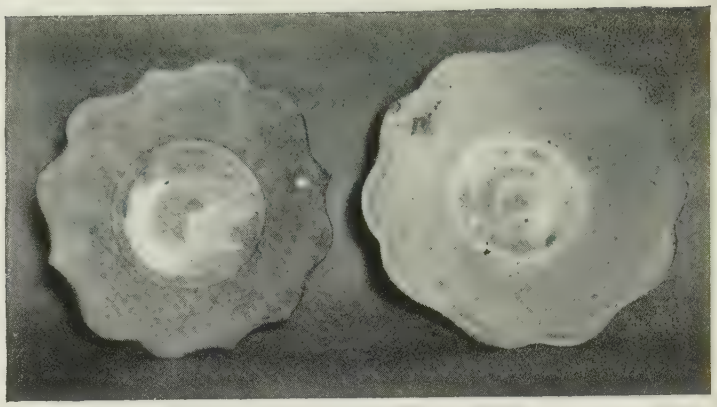
25 *Dish. Diam.* 4 *in. Sung.*

24 *Dog. Height* $2\frac{1}{2}$ *in. T'ang.*

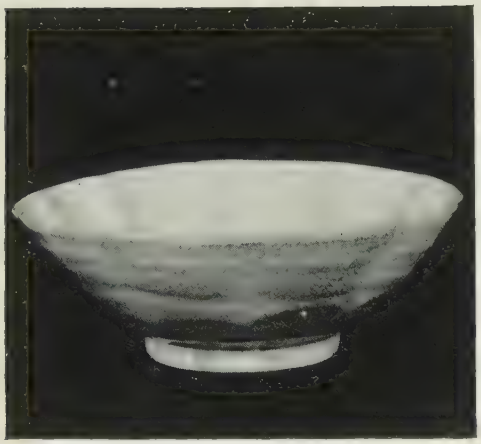
26 *Bowl. Diam.* $7\frac{1}{4}$ *in. T'ang.*



27 *Diam.* $6\frac{1}{2}$ *in.* 28 *Diam.* $5\frac{1}{8}$ *in.* *T'ang.* 29 *Diam.* $5\frac{1}{2}$ *in.*

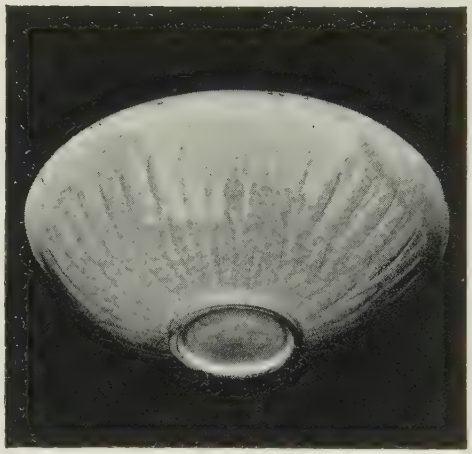


30 *Dish. Diam.* $5\frac{1}{4}$ *in.* 31 *Dish. Diam.* $5\frac{1}{4}$ *in.* *T'ang.*



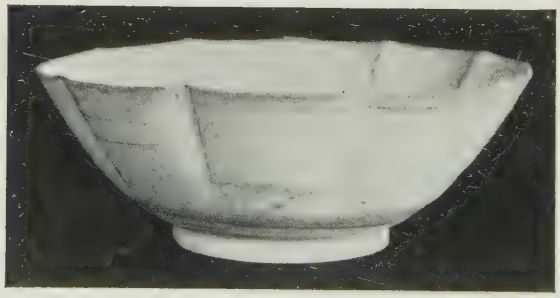
32 *Bowl. Diam.* $6\frac{1}{2}$ *in. T'ang or Sung.*

35 *Jar. Height* $10\frac{1}{4}$ *in. T'ang.*

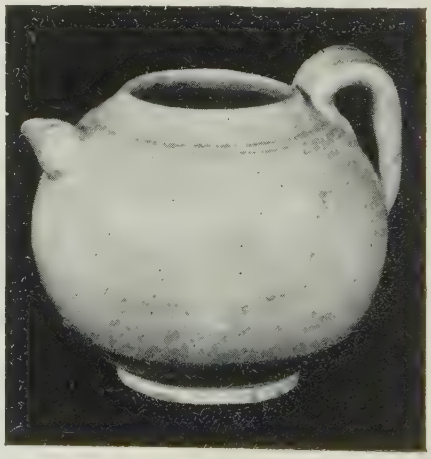


33 *Bowl. Diam.* $7\frac{1}{8}$ *in. Sung.*

34 *Vase. Height* $5\frac{5}{8}$ *in. Sung.*



36 *Bowl. Diam.* $5\frac{3}{4}$ *in. T'ang or Sung.*



37 *Ewer. Height* $3\frac{3}{8}$ *in. T'ang.*

group. It has a similar foot ring except that it doesn't get thinner towards the edge and the glaze is similar but is rather badly degenerated. It has an orange colour on transillumination. The rather peculiar shape of this dish occurs at intervals in the main tradition from the time of the Six Dynasties onwards. This piece looks somewhat earlier than the others in the group.

From the very close parallel between the style, shapes and technique of potting of this group and the ordinary Yo wares, I think it is safe to say that they were made in the same kilns and are, therefore, a type of Yo ware.

There is yet another dish (Fig. 31) with a rather similar glaze, but without a slip, which was probably manufactured in Hunan. It is made of porcelain and shows pale yellow on transillumination. It has five double lobes, similar in outline to the Tudor rose, if I may be forgiven the anachronism. It has a low straight sided foot ring. This shape also occurs in the main tradition from the time of the Six Dynasties onwards.

(2) Another group of white wares is made of thin translucent whitish earthenware showing a deep orange colour on transillumination. The glaze is crazed and stops short, roughly, at the foot ring. This group is represented by a bowl (Fig. 32) and a dish. In each the foot ring is straight outside but the inner wall slopes outwards at an angle of 45 degrees giving the ring a triangular cross section, and underneath the foot there are two concentric circles, presumably a potter's mark. The bowl is fluted and judging from its style and quality might well have been made in Hunan. The dish is rather a greyish colour and has been stained by the soil.

(3) In addition to these two groups probably of local origin there is a group of wares with a cream coloured crazed glaze with a very thin white earthenware body which is translucent and, as in the last group, shows a deep orange colour on transillumination. Most of the pieces are exceedingly light in weight. There is a bowl (Fig. 33) and a dish[4] and two vases of this ware. The bowl and dish are beautifully potted and have an unglazed rim and are glazed all over the foot. The foot ring is very low, like that of some of the Ying Ching wares. The vases (Fig. 34), on the other hand, have a high spreading foot ring. One vase is of baluster shape and has a mask and handle in low relief on either side on the shoulder. It is rather heavier and less well made than the other pieces. The decoration on the bowl and dish is incised, floral design on the bowl and two fishes with comb pattern waves in the bottom of the dish. There is nothing about this group to link them with the main tradition and if they are of Hunan origin they represent quite a new departure, the ideas being borrowed, very largely, from the Ying Ching wares, or, possibly I suppose, *vice versa*.

There is one well potted jar with a glaze that is very similar to this group but the body is made of white stoneware (Fig. 35). This jar is derived in shape from the mortuary jar of the "stupa" type. The body shows the horizontal ring effect of the stupa or pagoda pattern jars and there are three columns of applique horns. The foot is recessed. There is nothing in particular about it to link it with Hunan.

[4] *Ibid,* Pl. IV, Fig. 17.

(4) Lastly, among a number of bowls, mostly small, showing the features described by Dr. Gustav Lindberg as being possibly characteristic of Hsing Chou wares [5] and showing the same variety in the shape of the foot as is described by him, there are two bowls with a thin white glaze with a bluish tinge and with a rather unusual foot ring. The outside edge is bevelled so widely that the bevelled surface meets the inner surface which slopes acutely outwards. There is, thus, no flat bottom to the foot ring and the bowl rests on an edge made by the junction of these two surfaces. These bowls have other differences from the Hsing chou bowls besides the foot: neither has a slip, a constant feature in Dr. Lindberg's group, the quality of glaze is not so good and both bowls are thinner and more translucent than the Hsing chou type, and they show numerous wheel marks round the outside. One has the rolled rim described by Dr. Lindberg but the other is fluted (Fig. 36), having eleven lobes. This eleven lobed fluting occurs in the Yo wares and it may be that these two bowls represent yet another offshoot from the Hunan tradition in which the feature of the rolled rim has been copied from the Hsing chou bowls. In any case I think they should be considered quite a distinct type.

The remainder of the bowls seem to fall into one or other of Dr. Lindberg's categories with the exception of one large cream coloured bowl with a rolled edge which has inside it a ring of no less than thirteen large elongated spur marks!

There is one more piece of white ware that is of interest. This is a small globular ewer (Fig. 37) with a short faceted spout placed high up on the shoulder and a strap shaped handle with a ridge down the centre. It is very thin and translucent and has a white slip. Neither glaze nor slip quite reach the foot. This piece by its shape and style should belong to the T'ang period but its only positive link with the Hunan tradition is its short faceted spout which is the typical shaped spout of the Hunan wares.

That completes my survey. Taken in conjunction with the paper I read here about eighteen months ago and some notes published in the " Transactions " for 1949-50 on the tin foil covered Chou pottery, the Hunan wares I have described cover a period approaching 1,500 years. While at no time is the material of really first class quality it is sometimes a very good second best. The major part of it shows evidence of a strong and continuous tradition with a gradual development in style. At first, and for many centuries, there seems to have been little deviation from this main line of development; but in the T'ang period and afterwards there were a number of new departures with new glazes and the introduction of porcelain as a body substance. In spite of all this, the traditional style remained strong enough for much of the material to be recognised as Hunan ware by style alone. There seems to have been, in fact, a school of potting which was sufficiently individual to have left an unmistakable hall mark on its products.

I have attempted in the course of these papers to ascribe the different groups to various periods from the late Chou to the early Sung, and, in the case of some of the

[5] G. Lindberg, " Hsing Yao ", Oriental Art, Vol. II, No. 4, 1950.

groups, I have attributed them to the Yo-chou kilns. But both the dating and the provenance have been based on circumstantial evidence only, and however good such evidence may be it cannot be conclusive. The final proof or otherwise of my conclusions must, therefore, wait till the Hunan kiln sites, and those at Yo-chou in particular, have been scientifically excavated and the results published; an event which, at the moment, seems somewhat remote.

CHINESE CARVINGS IN ELEPHANT IVORY

Paper read by R. Soame Jenyns, Esq., on 4th February, 1953

THE Chinese knew of the elephant from the earliest prehistoric times. Bones of primeval elephants have been found in Stone Age sites along the Yellow River, on the borders of Shansi and Shensi, and even in Northern Manchuria, where these animals existed before the loess was deposited and the steppes condition prevailed. And we have every reason to believe that in Shang-Yin times elephants swarmed in the dense forests along the mountain ranges bordering the Yangtze valley, and were indigenous, though not abundant, as far north as the valley of the Yellow River, which was the cradle of the Chinese race. As the Chinese advanced south they cut down the forests, and the elephants retreated before them. By the beginning of the Chou dynasty there is no evidence that the elephant existed in China north of the Yangtze, and in the middle of the first millenium B.C. its habitat was almost certainly restricted to the Yangtze valley in the north, extending as far west as Szechuan, and to regions still further to the south-west. From now onwards the spread of cultivation and population gradually exterminated the elephant in the Yangtze basin, and eventually the elephants of south and south-western China suffered the same fate.

A Sung pharmacopea states that elephants existed in a wild state in Kwangtung, Hupei, Hunan and Szechuan in Sung times, and Laufer[1] believed that these animals survived in the Yangtze valley until the end of the tenth century. The provinces of Kwangsi and Yunnan are given by the author of the *Ko Ku Yao Lun* as producing ivory, when he published his work in 1388, but it is doubtful whether even in these two provinces the elephant survived to the fall of the Ming dynasty. It lingered on in Yunnan longer than anywhere else in China, and it is just possible that it may occasionally occur there to-day in outlying jungles.

Although the *Hsiang Pu Chih Shih* says that in mythical times " Shun,the Emperor used elephants to plough the land " and that when " the Emperor Yu died and was buried in Kuei Chi, elephants were used to plough the fields at his ancestral temple ", it is uncertain whether the Chinese in fact ever domesticated[2] the elephant, or used it either as a draft animal or for purposes of war. By the Han period they were well aware that these beasts were used for this purpose in other countries, for the famous Han General Chang Ch'ien brought back from his memorable mission to the Western Countries in

[1] Bernard Laufer, *Ivory in China,* Chicago, 1925, p. 12.

[2] The best account in English of Lo Chên-Yü's discussion of the Elephant character in Chinese, is in L. C. Hopkins " *Pictographic Reconnaissances* " J.R.A.S., October, 1917, p. 797-799. Hopkins did not regard the form of the character as evidence for the domestication of the elephant. But Hansford writes to me " While the form and the usage of the character does not offer *proof* of domestication of the elephant, I consider it is strong evidence. Also I should be surprised if the intelligent and civilized Shangs did not tame the elephant as they did the horse. Relatively simple folk have tamed it!"

128 B.C., the news that the people of India rode on elephants to battle, and the Chinese must have heard by that date of the war elephants of Persia and South-East Asia.

It is not unlikely, however, that the ancient Ch'u state, which was inhabited by a non-Chinese population, probably partly of the widely diffused Tai stock, domesticated the elephant. Practically nothing is known of the origin of this state, which had an independent existence between the seventh century B.C. and 221 B.C., when it was snuffed out by the Ch'in. The Ch'u were a warlike nation who settled in an area, now occupied by the two provinces of Hupei and Hunan, on both banks of the middle Yangtze stretching ultimately as far north as Honan. When, in 506 B.C., they were invaded and temporarily overrun by the King of Wu, a state on the lower Yangtze, they are said to have used elephants in their defence.

The Tai's or Shans are continually referred to in Chinese records as " an elephant-riding nation ", and it was this stock, the forbears of the Siamese, who originally inhabited Yunnan, until their powerful kingdom was destroyed by the Mongols in 1252. Several early Chinese writers mention that the elephant was numerous in this region, and that the people of Yunnan made harness and helmets out of elephant hide, and used these animals to draw their ploughs and to carry heavy loads over long distances, exactly as horses and oxen were used in China.

It is probably one of these Tai peoples which is represented on one of the eight stone slabs, forming the famous mortuary chamber at Hsaio T'ang-shan, north-west of the city of Fei Ch'êng in western Shantung. On this slab,[3] which probably dates to the close of the later Han dynasty, about the first century A.D., an elephant is shown in a long procession of figures. On its back are three mahouts, each of them equipped with an iron hook, evidently a form of elephant goad; all are wearing strange peaked caps and long sleeves. The Han artist must have drawn this highly naturalistic animal from life, yet this beast could scarcely have existed in a wild state in Shantung at this date.

Most Chinese Emperors were fond of curious and exotic animals and rare and costly materials, so that both captive elephants and ivory were a welcome form of tribute at the Chinese court. An elephant sent to the Emperor Wu Ti of the Han dynasty in 121 B.C. from the people of *Nan-Yueh* (Annam), may have been one of the first of these domesticated elephants sent to China from outside its boundaries. In 107 A.D. we hear that " pygmies from beyond the frontier " sent ivory as tribute, and on other occasions in the same dynasty *Yu T'ien* (Khotan) sent elephants, and a single elephant was sent from Szechuan, to be kept at the animal park at Ch'ang An. In the Ch'in dynasty, the people of *Funan* (Arabia) and *T'ien Chu* (India) are recorded as sending elephants as gifts. A white elephant was sent from Gandhara in 509 A.D., and a second from Burma to the Emperor Hui Tsung of the Sung dynasty in 1105. These extracts could be multiplied many times over by consulting the court annals of the various dynasties.

[3] Edouard Chavannes, *Mission Archéologique dans la Chine Septentrionale,* Paris, 1909, Plate xxvii.

We do not know whether the Chinese people properly appreciated the gifts of these and other white elephants, which in Burma and Siam were reputed to be the last incarnation of the Buddha, before his birth in human form and his attainment of the degree of Buddhahood, and were, as such, sacred.

Both the Mongols and the Manchus were, however, alive to the attractions of richly caparisoned elephants for the purposes of state pageantry. Marco Polo relates how the " five thousand " elephants of the Great Khan were exhibited in procession at the New Year, covered with gay saddle cloths, and carrying plate and furniture on their backs. We know, too, that the Manchu Emperors possessed an elephant stud and continued this tradition.

All elephant ivory may be divided into:—

(*a*) That derived from the Asiatic or Indian elephant (*Elephas indicus*) of which sub-species inhabit Burma, Siam, the Malay Peninsula, Cochin China and Sumatra, and to which the indigenous Chinese elephant must have belonged; and

(*b*) That derived from the African elephant (*Elephas maximus*) which is found in many parts of Africa, south of the Sahara, and has many sub-species.

The Indian elephant is smaller and heavier than his African cousin, who is far less tractable and courageous. While the Indian elephant is often caught and domesticated, the African elephant is tamed only with the greatest difficulty, and is always unreliable. But it is presumably this species which was used by Hannibal against the Romans. Pliny relates that at the battle of Thyatira in 189 B.C. between Scipio Asiaticus and Antiochus the Great, the African elephants were terrified at the sight and smell of their Asiatic cousins. War elephants of either species must have always proved an uncertain factor in battle. Alexander the Great was sceptical of their fighting qualities and sparing in the use of them, while Kublai Khan, who was famous for the number of his elephants, the nucleus of whose stock was formed by some two hundred elephants captured in a fierce battle with the Burmese in 1277, used them only for exhibition purposes and on hunting expeditions. On these last occasions the Great Khan is described as being " carried upon four elephants in a fine chamber made with timber, lined with plates of beaten gold and covered with tiger skins ".

Only the males of the Indian species carry large tusks, while in Africa large tusks may be carried by both sexes. In general Indian ivory is softer in texture, whiter in tone and smaller in size than African ivory,[4] to which it is usually considered inferior both by the Europeans and the Chinese. Indian ivory is considered useless by the English ivory merchants because of its brittleness, but " Siamese " ivory—the trade term includes ivory from Burma, Indo-China and Siam—is highly valued, because of the fine texture of its grain.

[4] There are even differences in African ivory from the East Coast, which is known in the trade as " soft", and the ivory from the West Coast of Africa which is known as " hard ". The latter is normally of darker grain and finer bark, and from a straighter tusk. The best African ivory comes from the Gold Coast, the Cameroons and Sierra Leone, and is harder and less likely to discolour than any other. It is the habitat and food of the elephant which causes these differences in the quality of his tusks.

The production of ivory, used for carving by the Chinese, might be said to have passed through three phases:—

The first of these may be called the Archaic Phase, in which the elephant was still indigenous to northern and central China, as far north as the Yellow River valley, from which it probably died out by the end of the Chou period. This phase can be said to end with the Chou dynasty in the second century B.C.

The second phase was from the end of Antiquity to the Middle Ages. This phase was from the beginning of the Han period to the end of the T'ang dynasty (roughly from the beginning of the second century B.C. to the beginning of the tenth century A.D.). During this period, while ivory was still produced locally in Kwangtung and Yunnan, we can safely assume that the bulk of ivory used was already imported from Annam, Cambodia, Siam, Burma and India.

The last, and most recent phase, ranges in date from the rise of the Sung dynasty at the beginning of the tenth century, up to the end of the eighteenth century or, if you like, modern times. Arab ships had begun to bring ivory to China in the T'ang period, and by the tenth century the Chinese were great importers of ivory, which they obtained through the Arab trade both from Africa and Asia. There is no evidence that the Chinese ever visited the coasts of Africa themselves during the Sung period, but by the beginning of the Ming dynasty the Chinese had begun to trade directly with the Continent. This trade with Africa, added to the tribute ivory from Asia, supplied China with vast quantities of ivory during the sixteenth, seventeenth and eighteenth centuries.

The bulk of the carved ivories of the Ming and Ch'ing almost certainly comes from these imported African tusks. But, unfortunately, this fact cannot be made use of as a criterion in judging the age of such carvings. For although considerable differences exist between Asiatic and African ivory when the tusk is whole and uncut, these are not so apparent when the tusk has been barked and carved.

Because of its close grained texture, its lack of brittleness and its smooth and even surface, elephant ivory presents a wonderful face to the carver. No amount of staining and rubbing can impart the warm tints and suffused glow of old ivory which has been much handled, although attempts have been made to reproduce the appearance by the fumes of tobacco, the stains of tannin and ochre, and by exposing ivory alternately to great heat and cold, until it cracks [5] or is kippered to the colour of dead wood. Despite the value which can be given to the naked tusk by time and polish, the Chinese have from the earliest times both stained and coloured it artificially; have inlaid it with lacquer and turquoise and other stones, and have both gilded and lacquered it.

[5] The cutting of ivory should be done with the grain, otherwise there is a tendency for it to split away. Like wood it expands and contracts and if it is confined to a close fitting frame it is sure to buckle. Early ivory carvings usually exhibit deep fissures.

The emblem of the elephant has appeared cast in the bronze vessels of the Shang-Yin[6] and early Chou periods. A few archaic bronze vessels exist with feet or covers shaped as elephants' heads, but in the designs on the bronzes themselves, the elephant motif appears seldom, and usually in a subsidiary capacity. The great bronze wine jar or *tsun* in the form of an elephant, which has been dated to the Shang-Yin or early Chou period and which is in the Musée Guimet,[7] is as far as I know unique, with the exception of another bronze vessel, a *huo*, in the Freer Collection, and only a few scattered references appear to the elephant on the oracle bones of the Shang-Yin period.

As early as 1916 Lo Chen-yü had published " *An Illustrated Catalogue of the Antiquities found on the Site of the Yin Capital* " which included pieces of both bone and ivory, and in 1926 Hamada published a paper " *Engraved Ivory and Pottery found on the Site of the Yin Capital* ".[8] In three burials at Anyang, described by Shih Chang-yu in 1947[9], bone and ivory objects are described as among eight hundred articles excavated from a treasure pit in these tombs.

Numerous small pieces of so-called ivory—often, but not always, I believe, of bone mis-classified as ivory—decorated in designs we associate with the Shang-Yin and early Chou periods, exist in American and European collections. Among them are pins, hilts, pommels of swords, small plaques in *appliqué*, pieces of sceptres and little finials carved in the round; fragments of vessels, mace-heads, bead ornaments, fish-hooks, and parts of horse-trappings. Nearly all these pieces are undocumented, but the style of the decoration on many of them can be closely associated with the patterns on bronzes,

[6] In 1935 there appeared in the " Illustrated London News " in the March, April and May numbers, a series of three articles by the Rev. William White, sometime Bishop of Honan, on a Shang-Yin tomb situated within a stone's throw east of Hsiao-t'un village, on the banks of the Huan river near Anyang in Honan.

This tomb White christened " The Elephant's Tomb " on account of the frequency of the elephant motifs in the designs of the ritual bronzes it contained. This name, he says, is not intended to suggest that an elephant was sacrificed or buried there although it has been suggested that elephants were occasionally sacrificed to the sun by the Shang-Yin peoples. This tomb came to light in 1935, but unfortunately the farmers who discovered it, and the dealers who profited by its discovery, have refused to divulge the number and groupings of the objects it contained, all of which have now been scattered. But among the most interesting bronze vessels said to come from this tomb and now in the Royal Ontario Museum, Toronto, is the large *kuang* or ewer (" Illustrated London News ", March 23, 1935, Fig. 8). The front of the cover of this vessel is in the very unusual form of an elephant head in full relief, with large palmate ears and a curving trunk. White also illustrates two views of a diminutive head of an elephant executed in white marble in the round, and a small hollow bronze elephant open on the underside. Both these are about one inch in height and are said to have come from graves in the village of Hsiao-t'un (" Illustrated London News ", *op. cit.*, Figs. 1, 2 and 4). And a small marble statuette of an elephant, said to have been exhumed from a Shang-Yin grave has been published by Umehara (Sueji Umehara, *Artibus Asia*, Vol. XIII, 3, Pl. I).

[7] Catalogue of International Exhibition of Chinese Art, at Burlington House, 1935-36, No. 318.

[8] Kosaku Hamada, *Engraved Ivory and Pottery on the Site of the Yin Capital.* Memoirs of the Research Department of the Toyo Bunko, Tokyo, 1926.

[9] Shih Chang-yu, *Important Discoveries in the vicinity of Yin Hsü*, with a supplement on the stratigraphy of Hsiao-ts'un, China Journal of Archaeology, Note 2, 1947.

which we now know belong to this period. I reproduce some of these fragments from the Minkenhof Collection (Plate 9, Figs. 1 and 2).

It is exceedingly difficult to distinguish carved bone from ivory when they are both in a disintegrated state from long burial. Dr. Plenderleith, Head of the British Museum Laboratory, whom I have consulted on the question, informs me that there is no scientific method known to him, by which this distinction can be made. But I believe it is possible to detect the differences from long experience. A world-famous dealer in Chinese antiquities has written to me, that he has never been assured of the existence of any Shang-Yin or early Chou ivories, and that all the so-called Shang-Yin ivories which have passed through his hands were, in his opinion, of bone, mis-classified as ivory. But in view of the fact that the Shang-Yin peoples were, as I hope I have shown, perfectly well acquainted with the elephant, it would be surprising if we were not able to determine in fact that some of these excavated fragments are ivory and not bone.

White, in his "*Bone Culture of Ancient China*" illustrates what he describes as an ivory staff-head incised with commas and a central eye in turquoise,[10] an ivory ring,[11] and fragments of an ivory cup,[12] and an ivory bowl[13]; all said to have come from Anyang. Andersson in his "*Children of the Yellow Earth*" reproduces an ivory pendant[14] said to have come from the same site. Among the pieces illustrated by Warren E. Cox in his book on "*Chinese Ivory Sculpture*", are an ivory hilt and pommel of a sword,[15] said again to have come from the same site (Plate II, Fig. 3). Most of the turquoise tesserae with which it had been studded are missing, but the meander pattern on it is identical with that found on the bronzes of the Shang-Yin period. I have never handled this piece, which may be bone. He also reproduces a group of hairpins[16] and a belt-hook (Plate 10, Fig. 2). The pins are described as belonging to the Shang-Yin period, some of them stained green to resemble jade, but this colour may have been produced by proximity to bronzes in the tomb. I do not quarrel with the date given to these pieces; but are they in fact ivory and not bone? All the similar pins sent to the Chinese Exhibition at Burlington House by the Chinese Government[17] were called bone. The buckle reproduced with them by Cox as "Early Eastern Chou", is inlaid with stones in a dot-filled field in the shape of an eye. From the photograph, the structure of this piece looks to be of bone.

Among other pieces illustrated by Cox, and assigned by him to the Shang-Yin period,

[10] W. C. White, *Bone Culture of Ancient China,* Toronto, 1945, Pl. LXXI A and B.

[11] White, *Bone Culture, op. cit.,* Pl. LXXII, N.B. 6321.

[12] White, *Bone Culture, op. cit.,* Pl. LXXVII.

[13] White, *Bone Culture, op. cit.,* Pl. LXXVI.

[14] J. C. Andersson, *Children of the Yellow Earth,* London, 1934, Fig. 147.

[15] Warren E. Cox, *Chinese Ivory Sculpture,* New York, 1946, Pl. 3.

[16] Warren Cox, *op. cit.,* Pl. 4.

[17] Illustrated Catalogue of Chinese Exhibits, Burlington House, 1935-36, Vol. IV, p. 131, No. 0.44-0.48.

are a small ivory tiger,[18] whose tail might have been used as a pick, and part of an incised tusk.[19] Portions of a carved ivory dragon belonging to Miss Margot Holmes, were attributed to this period at the Chinese Exhibition at Burlington House.[20] But perhaps the most magnificent of the Shang-Yin ivory relics is the *t'ao t'ieh* ogre mask at the Guimet, reproduced by Grousset in "*La Chine et Son Art*" as of this period.[21] (Plate II, Fig. 1). This motif is one of the most conspicuous of all designs associated with the archaic periods in Chinese art. Another piece of equal importance is a large ivory sceptre or halberd from the Raphael Collection in the British Museum, which is said to have come from Anyang. It is decorated with an incised design of cicada and meander pattern. This piece was shown in exhibitions of Chinese Bronzes in the Orangerie in 1934, No. 162, where it is called bone.

We must not forget too, that the invention of ivory chop-sticks is credited by tradition to the last emperor of the Shang dynasty, the dissolute and luxurious Chou Hsin, of whom Ssu-Ma-Chien, the Han historian, wrote: "Chou Wang of the Shang-Yin dynasty began to make ivory chop-sticks and wanted a jade cup. Chi Tzu sighed and said 'If he makes ivory chop-sticks and would like to make a jade cup, then he will think of other articles of rare curiosity to be employed'".

Sowerby believed that elephant ivory was extensively used in Chou times, and that the demand for it may have brought about the extermination of the elephant in the Chou state. He states that ivory was in use in the dynasty for *hu* sceptres, handles, brush-holders, for the inlays of chariots or the tip of bows, but he produces no evidence in support of these views.[22] It is, in fact, somewhat surprising that, as far as I know, no ivory finds have been reported from the well-known Chou burial sites such as Shouchou, Hsin-ch'êng Hsien, not to mention Ch'ang-sha. White mentions among the objects excavated at Chin-ts'un, Old Loyang, in Hunan, in the winter of 1930/31, two ivory pieces, and this site can be assigned to the end of the Chou period. One of these pieces is an ivory plaque, two inches in length, decorated with two dragons carved in relief,[23] and the other a pair of ivory chop-sticks,[24] so delicate and small in size that it would indicate that they were made for a lady's use. The ends of these were mounted in hollow gold casings, decorated with beading and inlaid at the end with turquoise. The ivory at the more slender ends was discoloured, and it was assumed that they were mounted in silver, which has since perished. But there seems to be no guarantee that all the objects illustrated and described in White's "*Tombs of Old Loyang*" were actually excavated at Chin-ts'un, and every possibility that many of these came from

[18] Warren Cox, *op. cit.*, Pl. 6, Fig. 2.

[19] Warren Cox, *op. cit.*, Pl. 5, Fig. 1.

[20] Catalogue, International Exhibition Chinese Art, Burlington House, No. 218.

[21] R. Grousset, *La Chine et son Art*, Pl. I.

[22] A. de Sowerby, *Chinese Ivory Carving, Ancient and Modern*, China Journal, Vol. XXI, Jan. to Dec., 1934.

[23] W. C. White, *Tombs of Old Loyang*, p. 148.

[24] W. C. White, *Tombs of Old Loyang*, p. 93 and Pl. LX, Fig. 146.

outside localities, to be palmed off by the Kaifeng dealers as coming from the Chin-ts'un graves. As a result, the date of these two pieces remains uncertain.

By far the most convincing ivory relic of the Chou period known to me is the ceremonial staff head in the Minkenhof Collection (Plate II, Fig. 2). This piece was published [25] as Chou when it was exhibited in Paris in 1927. It was also reproduced by Visser in his *Asiatic Art* (Plate 215) where it is described as a " Ceremonial object ". The dragon heads on it certainly remind one of the Huai style on late Chou bronze mirrors. A much rougher and poorer fragment of another ivory staff head is in the Toronto Museum. Dr. Visser has reproduced both these pieces, stating that, in his opinion, " there can be no doubt that the Minkenhof and Ontario ivories belong to the Middle Chou period ".[26] Laufer reproduces an ivory knife handle from the Field Museum, Chicago, and an ivory pick from the Metropolitan Museum, both of which he illustrates as Chou [27] ; if these are Chou, they both are very early in the Chou period. Cox illustrates an ivory—more probably bone—buckle [28] from the Winthrop Collection in the Fogg Museum, with an interesting double shaft terminating in two animals' heads, and also a monkey,[29] which is perhaps a staff head; both are attributed to this dynasty. This monkey finial (Plate 14, Fig. 3) is sadly disintegrated, and so destitute of style that it might date from any period between the Chou and the Ming. Unless the place and the circumstances surrounding the discovery of this piece come to light, I should hesitate to date it.

Another monkey finial, which is in the British Museum, was collected by Karlbeck, and is said to be of ivory and to come from Changtefu, the modern city near the site of Anyang, and to date from the Shang-Yin period, although to some eyes it might look Chou, or even Han in date (Plate 14, Fig. 2). Karlbeck writes to me of this piece: " It came from Anyang and therefore must be Yin and not Chou, even though it does not look Yinnish. But jade hares have been found at Anyang that in the olden days would have been passed off as Han—and, by the way—are they monkeys and not pigs? The snouts look rather piggish to me ". This piece, which I have often handled, I now believe to be bone. It may represent two bears.

The almost complete absence of ivory carvings which can be attributed to the Han period is probably due to the fact that the elephant had by now become extinct in the area covered by the Han State, and at the same time a regular trade in ivory had not as yet been established as an alternative source of supply. The few pieces which have been attributed uncertainly to this period are small in size. Among them are a small plaque painted with a tiger in red and black pigments, and a small seal capped with a gold frog in the Kadoorie Collection in Hong Kong. I have only seen indifferent photographs of these pieces and feel I am quite unqualified to pass any judgment upon them.

[25] *Arts de la Chine Ancienne,* Exhibition at the Musée de l'Orangerie, 1927, Catalogue, Fig. 21.

[26] H. F. Visser, Bulletin No. 31, *Museum Van Asiatische Kunst in het Rijksmuseum, Amsterdam.*

[27] Laufer, *op. cit.,* Pl. I.

[28] Cox, *op. cit.,* Pl. 5, Fig. 2.

[29] Cox, *op. cit.,* Pl. 7.

A series of ivory combs (Plate 10, Fig. 1) have been published[30] by Cox as " Eastern Chou or Han "; of these I believe that the three top ones were attributed to the Chou period by Maclean of Toledo, Ohio, so that it is the two bottom ones presumably, one of which is horn with a gold *repoussé* back, which have been placed in the Han period. Combs of this form made from wood have been, I believe, excavated at Ch'ang-sha, from a *lien* shaped lacquer box dating to the third or second century B.C., and these were plain, like other such wooden combs found in the buried cities of Chinese Turkestan by Sir Aurel Stein. Four others, three of bone and one of wood, are reproduced by White in " *Tombs of Old Loyang* " on Plates LX and LXI. Chinese combs have been made in these same traditional shapes, exhibiting small changes of style, over centuries, so that the dating of such pieces is bound to be problematic and perhaps controversial. The bird motifs on Cox's three top combs have been compared to jade bird pendant motifs of the Middle Chou period, but I am not satisfied that T'ang or even more probably Sung motifs might not also be found to support equal claims.

There are frequent mentions of ivory in the Chinese Classics. Both in the *Li Chi* (Notes on Ceremony); the *I Li* (the Book of Etiquette); the *Shu Ching* (the Book of History) and the *Shih Ching* (the Book of Odes). The text of all these volumes is unreliable and their value difficult to assess, because they have, almost without exception, been reduced to approximately their present form in the Han period, or because of later interpolations by Han scholars.

Both the *I Li* and the *Li Chi* refer to the elephant goblets of antiquity. These jars have never been identified. One Han commentator reports that they were made of ivory, and another that they were inlaid with ivory. Others believe that they were jars made in the shape of an elephant, and others again that they were jars decorated with the picture of an elephant, like the brass chessman of the T'ang period, which Laufer illustrates. The same passage in the *Li Chi*, which Legge translates: " The ruler fills his cup from the jar with the elephant represented on it "[31] is translated by Couvreur: " Avec celle du vase orné d'ivoire ".[32] In this case Legge's translation seems to me the more plausible of the two. The Chinese phrase in this passage is *Hsi Hsiang*. The word *Hsi* means a sacrificial animal (Couvreur takes this to be a bull), and *Hsiang* means elephant. The use of the word *Chao*, to pour, shows that vessels are spoken of, although they are not actually mentioned. As Chinese texts invariably refer to ivory under the term " *elephant's teeth* " it seems more likely that it is the representation of the elephant and not ivory which is referred to in this passage.

Both the *Li Chi* and the *I Li* tell us that ivory was utilised by the Chinese of antiquity as an emblem of rank. Only a ruler, we learn from them, could wear a certain kind of leather cap, which appears to have had an ivory foundation at the nape of the neck.

The *Li Chi* continually refers to the use of ivory *hu*, or memorandum tablets used

[30] Cox, *op. cit.*, Pl. 8.

[31] *Sacred Books of the East*, Vol. XXVII, *Li Ki*, translated James Legge, 1885, p. 411.

[32] *Li Ki*, translated S. J. Couvreur, 1913, Tome I, p. 564.

by officials at their audiences with the Emperor. These tablets were thin and slightly curved, and rather like a shoe horn in appearance, except that they were usually square at the top and bottom instead of rounded. Laufer, drawing his information from some Chinese source unknown to me, says that these tablets were in the earlier periods rounded at the top and bottom, but by the Ming period they were angular at both ends, and that they were suspended from the girdle. All those *hu* which I have encountered have been angular at the top. In the T'ang dynasty, Laufer says, officials of the fifth rank and above had ivory tablets, and in the Ming dynasty ivory tablets were granted to officials above the fourth grade; while those of lower grades in both dynasties had wooden or bamboo *hu* with painted designs. When an official had an audience with the Emperor he held one of these tablets in front of him, the upper part being at the height of the level of his mouth, so that his breath might not touch the imperial face. Friar William of Rubruck, who lived among the Mongols from 1253 to 1255 relates: " Moreover their principal messenger cumming into the Tartars court had a table of elephants tooth about him of a cubite in length, and a handfull in breadth, being very smoothe. And whensoever hee spake unto the Emperor himselfe, or unto any other great personage, hee always beheld that table, as if hee had found therein those things which hee spake: neither did he cast his eyes to the right hand, nor to the lefte, nor upon his face, with whom hee talked. Yea, going too and fro before his Lord, hee looketh no where but upon his table ".[33] Friar Odric also refers to the " Tablets of ivory, which the Emperor's barons held in their hands as they stood silent before him ".[34] And there is a Chinese expression—*Chio Wu Hsiang Hu* (There is no tablet in his family)—meaning that no member of his family has held high office. These tablets were abolished under the Manchu's, but Yüan Shih-kai tried to restore them in his ill-fated attempt to establish a new dynasty at the beginning of the century; and they were in use until comparatively recent times in Corea. Several of these *hu* are illustrated in the Catalogue of the Sassoon Collection[35]; none of these can date to earlier than the Ming dynasty.

The *Book of Odes* tells us that ivory was used for the tips of bows and for the inlay of war chariots. It also refers to the fire baskets (*Huo Lung*) of elephants' teeth engraved with characters. These were probably some form of brazier or hand warmer, of which the outer case was made of ivory. We are told, for instance, in the *Hsi Ching* (Miscellaneous Records) that—" Wu Ti of the Han period used elephants teeth to make a fire basket to give to Madame Li ". We are also told that this Emperor possessed an ivory screen. There are also frequent mentions of elephant teeth mats (*Hsi*) in the literature of the Han and Wei dynasties—these are invariably referred to with disapproval as symbols of luxury. No early ones have survived, and one can only assume that these mats were made of plaited ivory shavings, similar to a mat of ivory shavings, which has

[33] Richard Hakluyt, *The principal Navigations and Voyages of the English Nation*, Glasgow, 1903, Vol. I, p. 293.

[34] Henri Cordier, *Les Voyages en Asie au XIV Siecle du Bien Heureux frère Odric Pordenone*, Paris, 1891.

[35] S. E. Lucas, Catalogue of the Sassoon Collection of Ivories, Vol. III, Nos. 896-901.

the superficial appearance of rattan, in the possession of Dr. Grice formerly of Tientsin. This mat is said to have belonged to Ch'ien Lung and to have come out of the Palace, which still retains the bolster which goes with it. Such mats were made in India in the nineteenth century, at Delhi, Bharatpur and Murshidabad.[36] Similar mats were also produced in Burma.[37]

An amusing reference to ivory comes from the *I Wu Chih Chuan* which says: " The elephant's teeth fall out every year. People want to get them to use them as false teeth (*chia yu*) ". The date at which the Chinese first used false teeth, and whether in fact they ever used ivory dentures, raises a fascinating problem, which I cannot pursue here.

A T'ang pharmacopea remarks on the value attached to the use of ivory as a medium for the inlay of furniture in Central Asia. The Chinese Annals of this period speak of the ivory beds of the people of *Ho Ling* (Java) and the ivory palace doors of the cities of *Fu lin* (Syria). They also refer to the couches and seats of India as inlaid with ivory. And we know that the Sassanian monarch Khusrau II, who was a contemporary of the first Emperor of the T'ang dynasty, had an ivory throne. Laufer suggests that the great ivory throne made by Cosmas for the Great Khan Kuyuk (d. 1248) was of mammoth[38] and not elephant ivory. The so-called ivory beds were probably only wooden beds inlaid with ivory.

[36] Two of these are illustrated in the periodical " *Indian Art and Industry* ", 1904, p. 143.

[37] *The Journal of Indian Art*, Vol. IX, Pl. 85.

[38] Unmistakable references to the mammoth appear as far back as the *Shan I King*, supposed to have been written by Tung Fang-so, one of the ministers of Wu Ti of the Han period, who refers to it under the name of the *Ch'i shu* or the *Fên shu*, a monstrous rodent, whose flesh might be used, and whose hair was eight feet long, which lived under the ground in the ice-bound regions of the North and died if it came in contact with the sun. Siberian deposits of mammoth ivory have been worked for well over two hundred years. They extend throughout Siberia and Alaska, where they have been exposed by freshets or the recession of ice cliffs. Some of the best recorded deposits were in the neighbourhood of the Lena river, which flows into the Arctic Sea. Sowerby states about 1900 that twenty tons of mammoth ivory were reaching London annually and adds " the supply seems as inexhaustible as a coalfield ". One of the famous mammoths, the Beresovka mammoth, was discovered in 1901, in a remarkable state of preservation, through a landslide from a cliff on the Beresovka range, two hundred miles N.E. of Stradne Kolymsk. The animal had fallen into a cleft, broken its pelvis, and been frozen hard and buried. It was discovered by a Lamut hunter, and a portion of it was carried off by a scientific expedition from Moscow, but not before it had been partially devoured by wolves and bears.

It was not until the eighteenth century that the Chinese really understood that this mythical animal was a relation of the elephant. Its ivory was probably little known or used before the Ch'ing dynasty, except as a constituent of the fossilised bones, called " dragon's teeth ", which were pounded up and used as medicine by the Chinese. Laufer mentions, as having seen in China, a lump of ivory in the form of a rock, in use as a desk ornament, which he thinks was of polished mammoth ivory, and which he believed to be of considerable antiquity, and he has suggested that the great throne made by Cosmas for Khan Kuyuk was of the same substance.

Mammoth ivory is full of cracks and heavily discoloured. Messrs. Puddefoot, Bowers and Simonett, Ltd., who have often handled and cut it, tell me that a time at when ivory bead necklaces were fashionable, it was found that it would take quite ten times the amount of mammoth ivory to the amount of elephant ivory required for the same purpose, because of the waste. It is interesting to mention in passing, that when the French crown jewels were sold in 1880, a turquoise necklace believed to have belonged to Marie Antoinette was found to be of mammoth ivory, which had been stained, probably by iron phosphate.

Both mammoth and elephant ivory were used by the furniture makers of Ningpo, as inlay to all kinds of furniture in the Ch'ing dynasty.[39]

The Chinese chronicles tell us that down to the sixth century A.D. no Chinese had reached the Far West (*Ta Ts'in*), although merchants from these parts came frequently to Indo-China.[40] The maritime trade of the T'ang dynasty was considerable, and there is little doubt that apart from the ivory arriving in China from such countries as Cambodia and Annam, as tribute, small cargoes were arriving in Arab dhows from Java, Borneo, South India and even the coast of Africa. It is in the T'ang period that the first definite information appears in Chinese sources of Africa, in a description written of the country of *Pi-p'a-lo* (Berbera) which produced ivory and ambergris.

The most important surviving ivory carvings of the T'ang period are preserved in the Shosoin[41] in Japan. This wooden structure, standing within the original domains of the Todaiji temple at Nara, contains the possessions of the Emperor Shomu, and was dedicated to the Great Buddha by his widow at his death in 752 A.D. Without question the main body of this collection has remained intact since the day of dedication.

This structure is divided into three sections: North, Centre and South. Among the collections found in the North Section are six ivory dice for the game *sugoroku* (a form of backgammon); three are perfect cubes and three have rounded corners; all vary in size. There are also two gaming boards with ivory inlay, and one arm rest inlaid with ivory and gold. There must have been many other Chinese games of chance in which ivory counters were used. Some of them date back to a much earlier period, like the ancient game *Liu po*,[42] which was played in the Han period.

There are also in the Northern Section of the Shosoin, two ivory plectra for striking a *biwa,* a form of musical instrument. These are stained crimson and engraved in the *bachiru* style—that is to say, lightly carved or engraved on a stained ground. There is also a dated ivory tablet (May 6th, 753) and sixteen daggers with either hilts or sheaths of plain or stained ivory. One of them has a hilt of ivory, stained green and engraved in *bachiru* style, and another, a rhinoceros horn hilt with a white ivory sheath with gold and silver mounts. There are also six foot rules, engraved on both sides with designs of birds and animals, which repeat themselves at intervals. Some of them, like the one I reproduce, are stained scarlet (Plate 14, Fig. 1), others green.

The Middle Section of the Repository contains a second ivory tablet, dated in a similar manner to the first; and ten more daggers with ivory sheaths or hilts. The most elaborate of these has an ivory handle decorated with paintings of flowers in red, with lapis-lazuli leaves, and a sheath of ivory stained purple with *bachiru* style engraving and

[39] Sowerby, China Journal, *op. cit.*

[40] J. L. Duyvenduk, *China's Discovery of Africa,* p. 12.

[41] For a detailed description of these ivories, see: Jiro Harada, *English Catalogue of Treasures in the Imperial Depository, Shosoin,* Imperial Household Museum, Tokyo, 1932.

[42] Lien Sheng-yang, *An Additional Note on the Ancient Game Liupo,* Harvard Journal of Asiatic Studies, Vol. XV, June, 1952, Nos. 1 and 2, p. 129.

1

(i) Ivory. Length 5 in. (ii) Ivory. Length $1\frac{7}{8}$ in. (iii) Bone. Length $5\frac{3}{4}$ in.

2

(i) Ivory. Length $5\frac{5}{8}$ in. (ii) Bone. Length $2\frac{5}{8}$ in. (iii) Ivory. Length $3\frac{1}{4}$ in.

Fragments of ivory and bone said to come from Shang-Yin tombs.

From the S. H. Minkenhof Collection.

1

Combs. Top row. (i) (ii) (iii) Carved ivory, probably late T'ang or Sung. (iv) Horn with embossed gold sheath, said to have come from Sianfu. T'ang or later. (v) Ivory, with a green stain. Han or later. C. T. Loo Collection.

2

Bone hairpins of Shang-Yin date, and a belt-hook, inlaid with turquoise in a dot-filled field in the shape of an eye. Probably late Chou. Longest pins, 8½ in.
C. T. Loo Collection.

1
Ivory t'ao t'ieh mask. Shang-Yin. Diameter 3·7 in.
Musée Guimet.

2
Ivory sceptre. Late Chou.
Length 6¼ in.
S. H. Minkenhof Collection.

3
Ivory hilt and pommel of a sword with turquoise tesserae inlay. Shang-Yin. Height 2 in. C. T. Loo Collection.

1

2

3

1 *Ivory figure, studded with stones, seated on a tortoise. Height* $4\frac{1}{4}$ *in.* *" Chinese T'ang Dynasty (?) "*
C. B. Hoyt Collection, Museum of Fine Arts, Boston.

2 *Ivory head of a harnessed goat. Yüan Dynasty or later. Height* 7·4 *in. Stoclet Collection.*

3 *Ivory disc decorated with dragons carved in high relief. Sung or early Ming. Diameter* $4\frac{1}{2}$ *in. Metropolitan Museum, New York.*

1

2

1 *Ivory figure of a woman. Sung or later. Height* $5\frac{3}{4}$ *in. Rockhill Nelson Art Gallery, Kansas City.*

2 *Ivory figure of a dancing woman, with traces of polychrome decoration. Probably late T'ang or Sung. Height* $8\frac{3}{4}$ *in. Fogg Museum of Fine Arts, Boston, ex Winthrop Collection.*

1

2

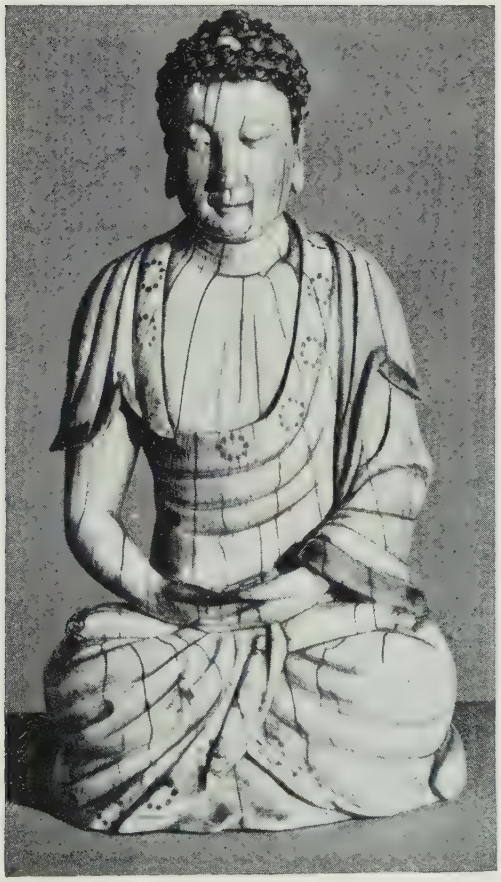
4

3

5

1 *Two sides of an ivory ruler, stained red and decorated in bachiru style. T'ang. Length 12 in. From the Shosoin at Nara, Japan.*
2 *Bone finial of two monkeys, said to have come from Changtefu and to be Shang-Yin in date, but possibly Chou or Han. Height 1·4 in. British Museum.*
3 *Ivory monkey finial, Chou or later. Height 2⅜. C. T. Loo Collection.*
4 *Ivory plaque with lacquer inlay. Inscribed on the back with a poem by Chao Mêng-fu, but probably 18th Century. Length 5·3 in. Fitzwilliam Museum, Cambridge.*
5 *Ivory figure, covered with gold lacquer, of Kuan Yu on horseback. Possibly 13th Century. Height 6½ in. Collection of Sir Victor Sassoon.*

1 *a* *b*



2

3

1 *a. Seated ivory Bodhisattva with attendants. Perhaps 15th Century. Height 6½ in.*
b. Figure of seated Manchu lady with dog. 18th Century. Height 6¾ in. Messrs. Sparks.

2 *Seated ivory Buddha, Ming Dynasty. Height 9·7 in. Captain E. G. Spencer-Churchill.*

3 *Ivory head of Buddha, with gold lacquered hair. Inscribed on the back, 'The I Wei Year of Wan Li (1595)'. Height 10 in. Formerly in possession of Messrs. Spink.*

1

2

4

3

1 *Ivory seal, said to have belonged to a nephew of the Emperor Hung Wu* (1368-1398), *and probably of that period. Height 3 in. Collection of Captain E. G. Spencer-Churchill.*

2 *Ivory seal. Inscribed to the 26th February* 1418 *of the reign of Yung Lo. The inscription, if not the whole piece, is of questionable date. Height* 3·2 *in. British Museum, ex Oppenheim Collection.*

3 *Ivory casket, painted with figures of flowers carved in relief. Inside, two silver tea caddies with London Hall Mark,* 1742. *18th Century. Length* 9½ *in. The Hon. Mrs. Basil Ionides.*

4 *Ivory wrist rest, carved on the inside with crayfish in high relief. Inscribed to the effect that it was once the property of Hsiang Yuan p'ien* (1525-1590). *Sir Percival David's Collection.*

gilded silver mounts. There are also in this section four other engraved ivory rulers stained pink; three pieces of ivory inlay in the shape of crescents, and three ivory ornaments in the shape of birds in flight, one stained green and two purple, and all pierced for a string. Finally, in the Southern Section there are two ivory flutes, carved to resemble a section of bamboo, with one joint and holes for the fingers and mouth.

Three unstained ivory combs with carved backs and part of a fourth, as well as an ivory hairpin, an ivory toothpick, an ivory sword-guard and an ivory hat ornament, all of them attributed to the T'ang period are in the Kadoorie Collection in Hong-Kong. Several other unstained and carved ivory combs attributed to this period are in America. There are many references to ivory combs in the literature of this dynasty. Ivory fans are also referred to, but they would not be folding ones, for this form is by tradition believed to have been introduced at the beginning of the fifteenth century. They would have been much like a flat, octagonal-shaped ivory fan with a long handle in the Metropolitan Museum.[43] This fan is a marvel of technical ingenuity, being plaited of finely cut ivory threads, held together with a tortoiseshell rim and overlaid with coloured carvings of flowers and a butterfly. The ivory handle is etched in sympathy and the dividing rod at the centre is of amber and the ornament at the handle of brass inlaid with kingfishers' feathers. This is certainly an eighteenth century Palace piece.

Several ivory statuettes have been attributed to the T'ang period. One of them, illustrated by Cox,[44] a figure in the Winthrop Collection, bears traces of polychrome decoration (Plate 13, Fig. 2). This figure of a dancing girl shows signs of considerable age, is deeply fissured, and bears a general resemblance to some of the T'ang pottery figurines. The body is stocky, with a long scarf drawn across the body from the right shoulder and tied on the left hip, the hair scraped up at the back of the head and from the forehead, to fall in two bunches on the top of the head. This piece may seem a little heavy for anything but a late T'ang date. It is more likely to be Sung. The costume and the coiffure should help us to decide this question. Illustrated by Cox on the same plate is another smaller figure of a dancing girl. This piece belongs to Langdon Warner, and resembles from the photograph a diminutive T'ang pottery figure. It is just over an inch in height.

Another interesting figure, apparently nude to the waist and seated on a tortoise, is in the Hoyt Collection,[45] Boston (Plate 12, Fig. 1). This piece is described as studded with coloured stone insets, with the body pierced for the insertion of arms, which are missing. The ivory is badly deteriorated. It is possible that the figure represents some hitherto unidentified sea or earth goddess. It has been catalogued as " Chinese: ? T'ang". One's thoughts range from Annam to Chinese Turkestan in vain for an origin for this figure, but I can find no parallel. It would be an easier piece to date if we knew the deity represented. Nude ivory figures are rare in China, unless they are of an erotic

[43] Laufer, *op. cit.*, Pl. 8.

[44] Cox, *op. cit.*, Pl. 9, Fig. on right.

[45] *Catalogue of the Charles B. Hoyt Collection*, by R. T. Payne, Boston, No. 530.

nature. The only general exceptions to this rule are the little nude ivory medical figures, so lovingly described by Grousset.[46] These figures of women lying in almost impossible positions, with the left or right hand supporting the chin, and one leg folded, the other hanging down. The proportion of these figures is ridiculous, for the legs are invariably too short. The feet are nearly always shod, for it would be the height of indelicacy to expose them, although the figure itself may be unclad. These figures were used by sick women of the upper classes, who could not, by tradition, permit the doctor to examine them, in order to demonstrate which parts of their bodies were affected.

The maritime trade of China, already considerable under the T'ang dynasty, reached its apogee in the Southern Sung, whose capital was Hangchow, and whose chief port was Ch'uan Chou, the " Zaitun " of Arab writers. By the end of the tenth century the ivory trade in this port had become so valuable that it was made a Government monopoly. But the trade with Africa was still only an offshoot of the general trade with Arab countries.[47]

The Arab trader Suleyman, writing in the middle of the ninth century, mentions ivory as one of the principal articles imported by the port of Canton.[48] This same writer remarks on the number of small ivory combs worn by Chinese women, " As many as twenty of them being worn together ".[49]

Masudi, a native of Bagdad, who died in 956 A.D., the author of an encyclopaedic work in Arabic entitled " *The Meadows of Gold* ", and who has been called the Arab Herodotus, says that the principal source of African ivory was the " Land of Zenges " on the upper Nile. This ivory, he says, went to Oman (probably Muscat) and was from there despatched to China and India. This fact was an object of regret to Masudi, who states that, but for this trade the Mohammedan countries would be well supplied with ivory. A special use of ivory in China, according to this writer, was for the palanquins of great military and civil officers, as they regarded it a token of respect to the Emperor to be brought into his presence in an ivory palanquin. For this reason, he says, the Chinese especially valued straight tusks in preference to those which were curved. In religious ceremonies, he says, the Chinese burn powdered ivory as incense before the sacred images on their altars.[50]

The *Chu Fan Chih,*[51] written by Chao Ju-kua, a commissioner of foreign trade of the port of Ch'uan Chou in 1226, but drawing a third of its contents from an earlier work by Chou Ku-fei, written in 1178, has a note on ivory. It says: " Ivory comes from several

[46] *Les ivoires religieux et medicaux Chinois.* Text by Maspero, Grousset et Leon, Paris, 1939.

[47] Duyvenduk, *op. cit.,* p. 20.

[48] *Relation de la Chine et de l'Inde,* edited and translated by Jean Sauvaget, Paris, 1948.

[49] Sauvaget, *op. cit.,* p. 11.

[50] Maçudi, *Les Prairies D'Or.* Text and French Translation by Barbier de Meynard et Paul Cortet. Paris, 1864, Vol. III, pp. 7 and 8.

[51] F. Hirth and W. W. Rockhill, *Chau Ju-kua, His work on the China Arab Trade in the 12th and 13th centuries,* entitled *Chu-fan-chi,* St. Petersburg, 1911.

countries of *Ta Shih* (Arabia) and the two countries *Chön La* (Cambodia) and *Chan Ch'öng* (Annam); that produced in *Ta Shih* is better and that produced in *Chön La* and *Chan Ch'ong* inferior. Among the *Ta Shih* countries it is only in *Ma-lo-mo* (Malabar) that one finds a large cource of supply ". This account goes on to inform us that ivory was also exported by *San Fo Ts'i* (probably Palembang in Sumatra) or *Ji Lo T'ing* (probably Malaya), and that it was also the product of *Tan-ma-ling* (S. Siam), Lan-wu-li (N.W. Sumatra); *Sho P'o* (Java); *Chu Lien* (the Coromandel coast) and *Ts'ong-pa* (Zanzibar). But the best came from *Pi-p'a-lo* (Berbera). It reveals to us that the Chinese as early as the Sung period believed in the superiority of African over Asiatic ivory.

Very little ivory carving, attributed to the Sung period has as yet been identified. Among candidates in Western collections is a disc in the Metropolitan Museum, New York (Plate 12, Fig. 3) decorated with two large and two small dragons deeply undercut in high relief. This was exhibited at the Chinese Exhibition at Burlington House, when it was catalogued as Sung.[52] I do not think, from the style of decoration, that this piece could be later than the fifteenth century, and I believe that it could very well be Sung. The second piece is an ivory figure, some five inches high, from the William Rockhill Nelson Gallery of Art, Kansas City, of which Mr Sickman sends me a photograph (Plate 13, Fig. 1). This is a charming piece, possessing an almost European medieval sweetness, but I should very much hesitate to date it as early as the Sung period. But we have so little in the way of Sung bronze figures and wooden sculpture, other than Buddhist, with which to make a comparison and it is in painting that a parallel must be sought. We know nothing at all of the work of the ivory carvers of this period, although the Sassoon Catalogue mentions the name of one Sung ivory carver, Wang Liu-chiu, who was famous for his skill in carving Buddhist figures, and the carver of Buddhist scriptures.[53] His work is unknown to me. A pillow [54] reproduced in the same catalogue, carved out of a single hollow tusk and having a design said to be in imitation of rattan work, is catalogued " It was procured for the Imperial Palace, Peking, and was claimed to date from the 12th century ". It is difficult to place this piece which might be of almost any date.

Marco Polo [55] has left us an account of the ivory markets of Zanzibar in the thirteenth century. He asserts that there were more elephants there than in any country in the world, and that the amount of traffic in ivory in these two islands at the time he writes was something astonishing. Although it has been pointed out from certain errors in his description of this region that he almost certainly acquired his facts secondhand, and confused his data,[56] the statement regarding the ivory traffic is almost certainly correct. One of his erroneous assertions, which was undoubtedly true of other regions,

[52] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.*, No. 1022.

[53] S. E. Lucas, *Catalogue of the Sassoon Collection of Chinese Ivories,* Country Life, 1952, Vol. 3 p. 1381.

[54] Lucas, *op. cit.*, Vol. 3, No. 871.

[55] *The Book of Marco Polo, the Venetian,* trans. and edit. Colonel Yule, London, 1875, pp. 404, 416 and 418.

[56] G. F. Kunz, *Ivory and the Elephant,* New York, MCMXVI, p. 433.

was that the natives when about to bring a war elephant to the attack, would ply him with wine, for in a state of semi-intoxication he was fiercer and more impetuous than when he was sober. But this is unlikely to refer to Zanzibar, for the more trustworthy Arab writer Masudi, states explicitly that the elephants of this region were not trained in any way and that the natives only hunted them to kill them.

The Mongols were evidently very fond of ivory carving. Laufer states that during this dynasty " A bureau for carvings in ivory and rhinoceros horn was established. In this court atelier, couches, tables, implements and general ornaments inlaid with ivory and horn were turned out for the Imperial household. An official was placed in charge of it in 1263 and this force consisted of a hundred and fifty workmen ".[57]

In view of this statement, it is strange that so few pieces of carved ivory have been attributed to the Yüan period. Among them is a horse and rider, covered with gold lacquer, which is reproduced in colour as the frontispiece to the first volume of the Sassoon Catalogue (Plate 14, Fig. 5). This at first sight looks as if it might belong to the K'ang Hsi period, but a Yüan date does not seem to me to be an impossible one for the figure, although I have not been able to find a bronze parallel which is of undoubted Yüan date. The well-known ivory plaque inlaid with a dragon in lacquer amid clouds and plum blossoms, which was once in the Raphael Collection and is now in the Fitzwilliam Museum, is another piece which has been placed in this category (Plate 14, Fig. 4). This plaque was shown [58] at the Chinese Exhibition at Burlington House, when it was described as " *circa* 1350 ", presumably on the grounds of a note in the Raphael Catalogue, which says this piece " is signed by Chao Mêng-fu, here using his popular name Tzü-an ". Dr. Cheng Tê-kun has supplied me with a translation of this inscription which reads " Plain beauty brightens the winter snow. Pure fragrance leaves alone the evening breeze. Signed, Tzü-An ". This is evidently a quotation from a poem by Chao Mêng-fu, equally famous as a statesman, calligrapher, poet and painter, who lived from 1254 to 1322. But although this may be a quotation from one of his poems, is there any reason to believe that he had anything to do with the production of this plaque? The dragon on this piece is clearly archaistic in style, and has degenerated into something not far removed from a newt. This piece is unlikely, on stylistic grounds, to be earlier than the Ming period, and I am inclined to believe that this plaque is an eighteenth century reconstruction.

An even more debatable piece shown in the Chinese Exhibition at Burlington House was Stoclet's ivory " yak's " head.[59] (Plate 12, Fig. 2). This was dated to the T'ang period in the Catalogue of the Exhibition. It had already been published in 1923 by de Tizac as of Yüan date, under the description of " A harnessed horse ".[60] This seems to me the more sensible attribution, but I should call it a goat. This piece was published

[57] Laufer, *op. cit.*, p. 68. This references comes from the *Yuan Shi*, Ch. 90, p. 5, the Ch'ien Lung edition.

[58] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.*, No. 1020.

[59] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.*, No. 1033.

[60] Ardenne de Tizac, *Animals in Chinese Art*, London, 1923.

again by Visser in 1947 in his "*Asiatic Art*" (Plate 89). He describes it as Central Asian or Chinese and wisely gives no date. Others believe it to be of even more recent make! The wide difference of opinion in dating Chinese ivories is well illustrated in this piece.

Direct trade was established between China and Africa in the early years of the Ming dynasty, and from then on Chinese ivory carvings became very numerous. It was in the reign of Yung Lo, the third emperor of the dynasty, that the Admiral Eunuch Chêng Ho went ashopping with his fleet for the court and the ladies of the imperial harem. This man was a Mohammedan from Yunnan, who was popularly known as the "Three jewel Eunuch" and his fleet as the "Jewel ships". His oversea excursions, which established the prestige of the Chinese Empire in the Indian Ocean and the Persian Gulf, were much disliked by the Confucian *literati,* who viewed with deep scorn and disapproval the extravagances of the court to which he pandered. Among the luxuries he brought back were rhinoceros horn, kingfisher feathers, tortoiseshell, black slaves, and no doubt ivory. The official reports of the voyages are no longer extant, and his remarkable achievements have been forgotten. For the official classes, who disliked the eunuchs because they were privately employed by the Emperor, and who deplored all oversea trade, saw to it that they were destroyed.[61]

In the fifth and last of these voyages, which took place in the sixth year of Hsüan-Tê, in the winter of 1431 and the spring of 1432, Chêng Ho brought back a *Ch'i Lin,* the Chinese equivalent of a unicorn, which seems to have caused a great stir at the Chinese Court! This animal was, in fact, a giraffe!

Carved ivories of the Ming period are numerous in Western and European collections. Among the most outstanding pieces in the British Museum, is an ivory seal with a seated *Ch'i Lin* upon it, which was once in the Oppenheim Collection (Plate 16, Fig. 2). This piece is dated by an inscription, to the 26th February, 1418 in the Yung Lo period, and this date was apparently accepted when it was exhibited at the Chinese Exhibition at Burlington House.[62] But the whole piece is very coarsely carved, and not only the inscription, but the piece itself, of a most unattractive nature, and uncertain date. A far finer, and obviously genuine seal, which was also exhibited at Burlington House [63] and which belonged to one of Hung Wu's nephews who was a first cousin of Yung Lo, is in the Spencer-Churchill Collection (Plate 16, Fig. 1). This is of quite different calibre to the Oppenheim seal. An equally fine ivory seal of about the same period, which might have belonged to Hung Wu himself, is in the possession of Sir Percival David. Ferguson reproduces another of these Ming ivory seals; this one with a tortoise or toad upon it, which he says was carved at the beginning of the sixteenth century and engraved with the four characters *Kung Chau Hsueh Shih* (Palace Supervisor of Instruction).[64] A number of

[61] J. J. Duyvenduk, *op. cit.,* pp. 27, 33.

[62] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.,* No. 2935.

[63] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.,* No. 2939.

[64] John C. Ferguson, *Survey of Chinese Art,* Shanghai, 1939, Fig. 215.

these ivory seals appeared in the Sassoon Catalogue, most of them dating to the seventeenth and eighteenth centuries. The most interesting of them is surmounted by a lion playing with a ball, and inscribed: " Carved by Chiang Ting in the winter of 1767." This man, we are told, was a native of Kiangsu, and a skilful carver of seals in the reign of the Emperor Ch'ien Lung (1736-1796).[65]

Ivory figures ascribed to the Ming period are of common occurrence. Kuan Yin, the Goddess of Mercy, is one of the most favoured subjects. Tung Fang-so, the God of Longevity, holding a peach, is another. The earliest of these statuettes, many of which can be confidently ascribed to the Ming period, are simply carved, with the flow of the draperies cleverly adapted to the curve of the tusk. But the criteria by which we can distinguish the ivory carving of the Ming dynasty from that of the Ch'ing dynasty which succeeded it have yet to be gathered. For Chinese ivories have not hitherto engaged the attention accorded to the major arts of China. Because of the lack of special studies, we have not at present the corpus of reproductions on which to draw for purposes of comparison. We have still to work out the history of this art in relation to carving in other materials, such as wood and jade, and also to its contemporary models in bronze and pottery, where the closest parallels will be found. Other problems may arise from the difficulties which occur in separating some provincial Chinese ivories from those of Chinese Turkestan, Indo-China and Siam, and in the distinctions to be drawn between Japanese and Chinese ivory carvings in comparatively modern times.

From the galaxy of so-called Ming figures, I would select a seated magistrate, once in the Ernest Marsh Collection and now in the British Museum, which was exhibited in the Chinese Exhibition at Burlington House,[66] as probably of the period. Secondly, a figure of Buddha in the Spencer-Churchill Collection, which was also exhibited at Burlington House as Ming.[67] (Plate 15, Fig. 2). But this figure might be as late as the seventeenth century. A more astonishing Buddhist ivory is the almost life-sized head of Buddha (Plate 15, Fig. 3) with lacquered gold curls, which once belonged to Messrs. Spink, and is now, I believe, in the Sassoon Collection, although it is not included in the Catalogue. This piece is reported to be inscribed on the base of the neck at the back: " For the Hsiang Kuo Buddhist Temple, Honan, respectfully carved by Liu I-ching in the cyclical year I Wei in the Wan Li period of the great Ming dynasty ", which is A.D. 1595. I have never seen this piece, but I understand that at least two authorities regard this inscription as spurious, and view the head itself with suspicion. From the photograph it is not without merit, but it has a certain eighteenth century quality and a curious Siamese flavour. Two other small ivory figures belonging to Messrs. Sparks, reproduced on the same plate, are, I think, Ming and Ch'ing respectively (Plate 15, Figs. a and b). On the left is a seated Bodhisattva, with two attendants which might be as early as the

[65] Lucas, *op. cit.*, No. 837 and Vol. 3, p. 1181.

[66] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.*, No. 2937.

[67] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.*, No. 2924.

fifteenth century, and on the right what I take to be a seated Manchu lady with a small dog, which invites a late seventeenth or eighteenth century date.

The name of Liu I-cheng is not among the list of eleven Ming ivory carvers given in the Sassoon Catalogue,[68] which I have included in an Appendix. One of these, Lu En, who lived towards the end of the Ming period, is said to have been a native of Che Kiang and to have been a pupil of a Peking ivory carver called Ho Ssu. These men are said to have carved scent boxes, fan handles and figures of Saints and Immortals. I have never encountered any of their work.

This list of ivory carvers included in the Appendix of the Sassoon Catalogue was, I gather from Mr. Lucas, compiled from the *Kuang Yin Jên Chuan* (A Biography of Carvers), and two other Chinese works, the *I Neng Pien* and the *Shao Ts'un Tsa Chih*, with the assistance of Chinese friends, and notes from an old ivory carver of Peking. I have not been able to trace the author of any of these three books or to discover when they were published. There is no copy of any of the three in the British Museum, and the Department of Oriental Manuscripts is unable to trace them.

It is in practice very rare to find any signature on Chinese ivories. The carvers, with rare exceptions when they were talented amateurs, were artisans, like most Chinese potters, silversmiths, enamellers and lacquerers, and were not accustomed to sign their work. When I lived in Canton in the 1920's, the ivory carvers' shops, which were all next door to each other in one street, were run by a Guild as they would have been in Medieval Europe. The hours of work were long, and there were no holidays except the public festivals, but on the other hand, the day to day Western efficiency was not demanded, and all their shops were on excellent visiting terms and devoid of the competitive Western commercial spirit. Several of these shops had their own orchestra, and one might enter the shop when business was slack to find them at play over endless cups of tea; theirs was a happy, simple community of craftsmen possessing a co-operative spirit lost to the West, and with rare exceptions all their work was anonymous.

The stupendous Sassoon Collection of Chinese ivories, which numbers well over a thousand pieces, contains only two signed works. The seal to which I have already referred and a carved lotus leaf tray, stained green with brownish discolorations.[69] The holes left where the insects would have eaten the leaves, gives it a most realistic appearance, and on the surface of the tray are a three-legged toad and a snail in relief. On the back of this piece appear the two characters Shih Yüan in a microscopic hand; the signature, Mr. Lucas suggests, of the carver Tu Shih-yüan, a native of Soochow, who lived in the K'ang Hsi period (1662-1722).

The output of carved ivories in the Ch'ing period was prodigious. Among the twenty-seven Palace workshops set up by the Emperor K'ang Hsi in 1680, under the control of the *Tsao Pan Chu* (the Palace Office of Works), was an atelier devoted to ivory carvings. These workshops lasted more than a century and were not closed until the

[68] Lucas, *op. cit.*, Vol. 3, Appendix.

[69] Lucas, *op. cit.*, Vol. 3, No. 826.

end of the reign of Ch'ien Lung, who retired from the throne in 1796. Apart from Peking, the chief centres of ivory carving were Canton, Taiyuan, Shanghai, Amoy, Ningpo and Tatung. The Sassoon Catalogue lists eight ivory carvers of this period, one of whom, Wu Fêng Tzü, who lived at the end of the seventeenth century, was famous for the etching of ivory chopsticks. He was evidently a gifted amateur, for he is described as an excellent calligrapher, but too fond of a life of ease and wine.[70] The work of another carver, Chu Hung-chin, a native of Ch'ang Chou, included carved lacquer and ivory figures. He lived in the Ch'ien Lung period, and we are told that his work was highly esteemed.

No attempt has as yet been made to distinguish the work of the various schools of ivory carvers of the different provinces of China from each other, or to identify the works of those ivory carvers whose names are recorded, or those of their pupils. At present it is only possible to make a broad distinction between the work of the South in the eighteenth and nineteenth centuries, with its intricate and deeply undercut technique, and the simpler and more solid work of the North. The only clear line of demarcation lies between those ivories made for foreign export, most of which were of Cantonese origin, and those made for indigenous consumption.

Carved ivory objects made in the eighteenth and nineteenth centuries for the Chinese market cover a wide field. They include combs, back scratchers, mah jong sets, chopsticks, clasps, girdle pendants, scent boxes suspended from the girdle, dice, snuff bottles, archers' rings and tubes for holding the peacock feathers attached to the hats of the official class. The needs of both the scholar and the opium smoker were catered for. For the scholar's desk there were ivory rulers, decorated with finely etched designs, writing brushes with ivory holders and ivory sheaths, ivory brush pots, ivory wrist-rests and little ivory table screens to keep the draughts from their papers. Several of these last are in the Sassoon Collection and two of them are dated. One of them is carved in deep relief on one side with the eighteen Lohan, and on the other, in light relief with a summer landscape and the verse:

> " The verdant trees provide ample shadows through the long summer day;
> The tower and terraces cast their shadows on the lake;
> The gossamer hangings sway lightly in the breeze;
> Fragrant is the courtyard and filled with roses."[71]

and dated to the fortieth year of the Emperor Ch'ien Lung (1775). Another screen[72] in the same collection is decorated on one side with the seven worthies of the Bamboo Grove in deep relief, and on the other side with a scholar reading under a tree in light relief, and the date of the I Wei year of K'ang Hsi (1715).

A wrist-rest in the David Collection is decorated on one side with crayfish and

[70] Lucas, *op. cit.*, Vol. 3, Appendix.

[71] This is Lucas' translation. This screen is illustrated in Vol. 2 of the Sassoon Catalogue, No. 635 A and B.

[72] Lucas, *op. cit.*, Vol. 2, No. 571 A and B.

water plants in the most delicate undercut relief, in a style one would associate with the Ch'ien Lung period, and on the other side with geese and water plants in light relief (Plate 16, Fig. 4). But this piece is inscribed with four lines of a poem by Wen P'eng, a poet who was celebrated for his carving of characters and who lived from 1498 to 1573. It is also inscribed to the effect that it was once a jealously guarded treasure of the famous connoisseur of painting and porcelain, Hsiang Yuan-pien,[73] who lived from 1525 to 1590, and whose Album has been immortalised by Sir Percival David.[73] The piece was exhibited as Ming at the Chinese Exhibition at Burlington House,[74] but may belong to a later date.

For the opium smoker there are the stem and bowl of his pipe, and the little boxes which held the opium and the small spatula for handling it, all of which can be of ivory. Nor must we forget the Chinese bird-cages, sometimes made completely of ivory rods, with little accessories in the form of water pots and seed chutes of horn, boxwood, ivory or tortoiseshell, or the cricket cages with miniature ivory bars, or made from a dried gourd with an ivory stopper.

A great range of pieces can be studied in the three portentous vellum-backed volumes in which Mr. Lucas, with a wealth of folk lore, which must represent many years of labour, has described the Sassoon Collection. It is unfortunate for the student that these three volumes cost a hundred guineas! In these are reproduced four hundred and fifty-two figures, including complete Temple groups of the Taoist immortals and two hundred and one Lohan; over fifty brush pots and over a hundred snuff bottles; eighty-seven vases, a hundred hand rests and plaques, and about one hundred and fifty miscellaneous pieces. And there are, I believe, in addition some six hundred odd pieces in this collection uncatalogued.

For over two centuries Canton has supplied the Western markets with carved ivory trinkets. Among them is a small ivory head and two ivory figures which came to the British Museum from the Sloane Collection in 1753. This head [75] which, because of its place in the Sloane Register seems likely to have been acquired before 1725, has a hollow on the top and a ring of holes extending from the top of the head to the ears on both sides, which suggest that it once had a wig. Other holes in the lobes of the ears show that it once possessed earrings. I believe it may have been made for an eighteenth century doll.

William Hickey, visiting Canton as early as 1769, saw there " The painters on glass, the fan-makers, the workers in ivory, the japanners, the jewellers and all the various artificers of Canton ". Among these Cantonese carvings were ivory fans, brushes, glove boxes, tea caddies, chains, and counters for gambling so beloved of our Regency ancestors. An interesting offshoot of this export trade was the little ecclesiastical ivory figures made by the Chinese of Macao and the Philippines for the churches of Portugal

[73] Sir Percival David, *Hsiang and his Album,* Trans. Oriental Ceramic Society, 1933-34.

[74] Catalogue International Exhibition Chinese Art, Burlington House, *op. cit.,* No. 2947.

[75] The British Museum Quarterly, Vol. XVIII, No. 1, March, 1953, Pl. VI, p. 20.

and Spain, some of which may go back to the sixteenth century. Two ivory figures of the Archangel Michael of late seventeenth century date; Chinese work in Mexican baroque style, were shown at an Exhibition of Mexican Art in London in 1953.[76]

Two fine examples of export pieces are in the Collection of the Hon. Mrs. Ionides. The first of these, an ivory casket (Plate 16, Fig. 3) carved in relief with a design of figures on the lid and flowers on the side, tinted with colour, with silver feet added in Europe and containing two silver tea caddies with the London hall-mark of 1742. The second is another pierced and carved casket, containing two cut glass tea caddies added inEurope. Both these pieces are eighteenth century. It was of these and other such carved ivory trifles that John Barrow, private secretary to Lord Macartney, on his mission to the Emperor Ch'ien Lung in 1792, wrote in his Memoirs, published in 1806:—

> " Of all the mechanical arts, that in which they seem to have attained the highest degree of perfection is the cutting of ivory. In this branch they stand unrivalled, even at Birmingham, that great nursery of the arts and manufactures, where, I understand, it has been attempted by means of a machine to cut ivory fans and other articles in imitation of these of the Chinese; but the experiment, although ingenious, has not hitherto succeeded to that degree, so as to produce articles fit to vie with those of the latter. Nothing can be more exquisitely beautiful than the fine open work displayed in a Chinese fan, the sticks of which would seem to be singly cut by the hand, for whatever pattern may be required, or a shield with coat of arms, or a cypher, the article will be finished according to the drawing at the shortest notice. The two outside sticks are full of bold sharp work, undercut in such a manner as could not be performed any other way than by the hand. Yet the most finished and beautiful of these fans may be purchased at Canton for five to ten Spanish dollars. Out of a solid ball of ivory, with a hole in it not larger than half an inch in diameter, they will cut from nine to fifteen distinct hollow globes, one within another, all loose and capable of being turned round in every direction, and each of them carved full of the same kind of open work that appears on the fans. A very small sum of money is the price of one of these difficult trifles. Models of temples, pagodas, and other pieces of architecture are beautifully worked in ivory; and from the shavings, interwoven with pieces of quill, they make neat baskets and hats, which are as light and pliant as those of straw. In short, all kinds of toys for children, and other trinkets and trifles, are executed in a neater manner and for less money in China than in any other part of the world ". [77]

[76] See *Catalogue of the Exhibition of Mexican Art from pre-Columbian times to the present day*, organized under the auspices of the Mexican Government at the Tate Gallery by the Arts Council, 1953, Nos. 726 and 727.

[77] John Barrow, *Travels in China—Peking to Canton,* London, 2nd edition, 1806, pp. 308 and 309.

(a) The three books from which Mr. Lucas compiled his list of Chinese ivory carvings are the.—

1. Kuang Yin Jên Chuan 廣印人傳
2. Shao Ts'un Tsa Chih 邵村雜志
3. I Nêng Pien 藝能編

This list includes the names of.—

1.	Wang Liu-chiu	王劉久	Sung Dynasty 960-1279.
2.	Hsia Pai-yen	夏白眼	Ming Dynasty, reign of the Emperor Hsüan Tê 1426-35.
3.	Pao T'ien-ch'êng	鮑天成	Ming Dynasty 1358-1644.
4.	Chu Hsiao-sung	朱小松	Ming Dynasty " "
5.	Wang Pai-hu	王百户	Ming Dynasty " "
6.	Chu Hu-yai	朱滸厓	Ming Dynasty " "
7.	Yüan Yu-chu	袁友竹	Ming Dynasty " "
8.	Chu Lung-ch'üan	朱龍川	Ming Dynasty " "
9.	Fang Ku-lin	方古林	Ming Dynasty " "
10.	Lu Ên	陸恩	Ming Dynasty " "
11.	Ho Ssŭ	賀四	Ming Dynasty " "
12.	Wu Fêng-tzŭ	武風子	Ch'ing Dynasty, reign of the Emperor K'ang Hsi 1662-1722.
13	Tu Shih-yüan	杜士元	" " "
14	Ch'ên Yang-shan	陳陽山	Ch'ing Dynasty, reign of the Emperor Ch'ien Lung 1736-96
15	Li Tê-kuang	李德光	Ch'ing Dynasty 1644-1912
16	Chu Hung-chin	朱宏晉	Ch'ing Dynasty " "
17	Wu Shih-chieh	吳士傑	Ch'ing Dynasty " "
18	Yang Ch'ien	楊謙	Ch'ing Dynasty " "
19	Yü Hsiao-hsien	玉歗仙	Ch'ing Dynasty " "

(b) The three books from which I have drawn my extracts on the subject of ivory are the.—

1. *Chin Ting Ku Chiu T'u Shu Chi Ch'êng 8vo. (Vol. 55, Pt. 56)* 欽定古今圖書集成
2. *The P'ei Wên Yün Fu 8vo. Published in the 15th year of K'ang Hsi 1676, and reprinted by Wang Yüan-wu 1937.* 佩文韻府
3. *Tōa Bussan Shi. The History of the Products of East Asia, by Isaka Kinko, Tokyo, 1944 (p. 204 & seq.)* 東亞物產史

BLUE AND WHITE OF THE MIDDLE MING PERIOD

Paper read by Sir Harry Garner on 22nd April, 1953

No subject in Chinese ceramics has aroused so much controversy in recent years as the authenticity of fifteenth century blue and white porcelain and its attribution to different reigns of the century. This porcelain has qualities very different from those typical of the sixteenth century and it is therefore important to study the porcelain of the period that marks the transition from what may be called typical fifteenth century to typical sixteenth century wares. I call this for convenience the Middle Ming period. It may be defined to cover the two reigns Hung Chih (1488-1505) and Chêng Tê (1506-1521).

In studying the porcelain of this and earlier periods we are greatly handicapped by the lack of reliable information from Chinese sources. The Chinese references are generally vague and contradictory. Few are contemporary with the wares they describe and many are hundreds of years later. It is not surprising, therefore, that we can get little assistance generally from this source.

As far as the later Chinese porcelain is concerned, particularly that of the seventeenth and eighteenth centuries, more reliable evidence on dating can be obtained at the present time from western than from eastern sources. The porcelain was highly prized in Europe and was often fitted with silver mounts which can be accurately dated. Detailed inventories were often kept. Many of the later pieces are decorated with armorial bearings which determine the date of manufacture to within a few years.

We are also able to get some reliable evidence from Near Eastern sources. The collection of Shāh Abbās the Great, which was presented to the shrine of Shaikh Safi at Ardebil in the early seventeenth century, contains a large number of pieces of blue and white. Many of these are incised with his mark, which may be taken to have been applied at a date before 1611.[1], [2]

The combined evidence from Western and Near Eastern sources can be regarded as reliable back to about 1600. Further back than this the evidence begins to get thin. There is, however, sufficient evidence to make the attributions of porcelain of the reigns of Chia Ching, Lung Ch'ing and Wan Li fairly reliable. Although finer pieces than had been previously known have come to light during the last thirty years, there has been no great change in the attributions of porcelain of these three reigns for some considerable time.

There has, however, been a complete change of view during this period on early blue and white porcelain. In Hobson's " Wares of the Ming Dynasty ", published in

[1] Mehdi Bahrami, *Chinese Porcelain from Ardebil, in the Teheran Museum,* Oriental Ceramic Society Trans., 1949-50.

[2] John A. Pope, Harvard Journal of Asiatic Studies, Dec., 1950.

1923, a book that represented the views of advanced students of the time, there is hardly a piece with a fifteenth century mark which would now be accepted as of the period, although there are two unmarked pieces illustrated and described as Chêng Tê which would now be accepted as fifteenth century. There is not a single reference to the large dishes and *mei p'ing* vases with unglazed bases which are now regarded as typical of the period. Perhaps we could not expect to find a reference to the marked pieces of high quality, mostly with the Hsüan Tê mark, which began to appear in the West in some numbers in the late 1920's, although at least two such marked pieces were in London long before this date.

It is not surprising, therefore, that critics have come forward and expressed doubts as to whether these pieces are fifteenth century pieces at all. One may well ask whether in the next thirty years there will not be another complete change of view. I do not think so. While there are bound to be some changes of detail, I think that the broad picture of fifteenth century blue and white is now fairly clearly seen. In making our attributions there is, however, a read need to sift all the evidence critically and to avoid the optimistic guesswork that has been present in some of the previous attributions.

We may expect some evidence in the future from controlled excavations. It is unfortunate that in the past most excavations in China have been uncontrolled, and commercial considerations have ensured that all the evidence has been thoroughly muddled up before it has reached students of the subject. On blue and white porcelain in particular, there is singularly little evidence from kiln sites, in spite of the fact that the locations of the sites in Ching-tê Chên are approximately known.[3] It would seem, therefore, that for some time to come we shall have to rely in the main on internal evidence from the examination of pieces. Some good work in this field has already been done by Mr. Edgar Bluett in the examination of *nien hao* marks.[4]

As I mentioned earlier, I thought that it might be possible to learn a good deal from the examination of pieces of the Hung Chih and Chêng Tê periods which form a bridge between the classical fifteenth and sixteenth century reigns. The porcelains of these two reigns do not, I think, present the same difficulty as those of the classical fifteenth century reigns of Hsüan Tê and Ch'êng Hua. The Hung Chih and Chêng Tê porcelains did not enjoy a high reputation either during the later part of the Ming dynasty or the Ch'ing dynasty. There are few references to Hung Chih porcelain in the Chinese literature.[5] The Chêng Tê blue and white is praised in the *Shih wu kan chu,* published in 1591. A number of yellow pieces, mostly of impossible shapes, are illustrated in the now discredited album of Hsiang Yüan-pien.[6] In the eighteenth century Chêng Tê vessels, according to the T'ao Lu, were copied by T'ang Ying and five-coloured Chêng Tê copies are included in his famous list, prepared between 1729 and 1732. The pieces

[3] Brankston, *Early Ming Wares of Chingtechen,* p. 55.

[4] Oriental Ceramic Society Trans., 1935-36 and 1942-43.

[5] See Brankston, *loc. cit.,* p. 49.

[6] Percival David, *Hsiang and his album,* Oriental Ceramic Society Trans., 1933-34.

with green dragons on a yellow ground were evidently thought to be of some account, because a number of Ch'ing copies are known. They are easily distinguished from the originals. All this is very little compared with the continuous praises that are poured on the porcelain of Yung Lo, Hsüan Tê, Ch'êng Hua and even Chia Ching, in the Chinese literature.

The lack of interest in the porcelains of the Middle Ming period during the last half of the dynasty is difficult to understand. Nearly all the pieces with the Hung Chih mark and a good proportion of those with the Chêng Tê mark are of the highest quality, particularly the saucer dishes and bowls covered with a yellow glaze. However, the lack of interest is revealed quite clearly by the fact that few pieces are known with either the Hung Chih or Chêng Tê marks and with late Ming characteristics. We can therefore start with the assumption that pieces with either mark, if not obviously eighteenth century or later, are likely to be correctly marked.

The number of blue and white pieces known with the Hung Chih mark is very small and I propose to deal in the first place with those of the later reign of Chêng Tê which are much more numerous. They fall into a number of well defined classes.

The largest of these known to-day, and perhaps the most interesting, consists of what are known as " Mohammedan wares ". They are so called because they bear Persian or Arabic inscriptions, many of them of a religious kind. The inscriptions consist of characters enclosed in medallions or cartouches, round or square in shape. The medallions are surrounded by formal scrolls and the decoration is completed by formal borders of petals, *ju-i*-heads or the like. The drawing is done rather stiffly, with thick outlines filled in with a wash, and differs greatly from the more free and vigorous drawing of the fifteenth century.

The materials used in the construction of the Mohammedan wares are of the highest quality. Although the pieces are heavily made, the porcelain body is white and of fine grain. The thick glaze is of greenish tint and the blue decoration is in a good colour, which at times approaches that used in Imperial pieces of the succeeding reign, Chia Ching. The colour is as good as, and sometimes better than, that used in the dishes with Imperial dragons of this period to which I shall refer later. All the Mohammedan wares bear the six-character mark *Ta Ming Chêng Tê nien chih,* enclosed in a double circle or square, in very good calligraphy (Plate 19 *d*).

The Mohammedan wares show a great variety of form; they consist of articles for the writing table such as pen rests, ink slabs and boxes, as well as hat stands and vases of various shapes. There are very few dishes and bowls belonging to this group. The pieces are of stout construction and most of them show signs of considerable wear. Many of them have been repaired and some have even been carefully ground down. They were clearly regarded as important pieces.

The inscriptions are sometimes in Arabic and sometimes in Persian. A box and cover in the Seligman Collection (Plate 17 *a*) has two inscriptions in Arabic. The one on the cover reads " The reins are of no use to a blind man ", and that on the base " A

fool finds no contentment ". Another box (Plate 17 *b*) in the Toronto Museum has the same inscription on the lower part as that of the Seligman piece. The cover, however, is different and has the inscription " Strive for excellence in penmanship, for it is one of the keys of livelihood ". The cover in its turn is identical with the cover of an ink slab in the British Museum (Plate 17 *c*). The use of the same inscription on different pieces suggests that there were a number of stock phrases, which were used to order. It is of interest to note that the cover on the Toronto box has at some time been broken and repaired. It has been refired and in the refiring the potter has applied a green glaze to the interior.

The hat stand in the British Museum (Plate 18 *a*), one of a pair, bears the inscription in Arabic " O God, may his country be safe and his progeny preserved ". These two hat stands have suffered from being in a fire; the glaze is dulled and there are discolorations, including some red patches which may well have been caused by the proximity of bronzes in the fire.[7] Such hat stands are extremely rare in porcelain.

The vase or lamp in the Palmer Collection (Plate 18 *b*) [8] bears an inscription in Persian " Preserve our faith from danger ". A faceted vase, hexagonal in section, in the Philadelphia Museum [9] bears an inscription also in Persian, " I was loitering in a deserted place when I found a treasure ". An interesting feature of these pieces is that the double ring enclosing the mark has an unglazed ring outside it. In one instance this ring is covered with a brown wash which was fired on in the original firing.

One of the most important pieces in this group is a screen in the David Foundation (Plate 18 *c*). It has small projections on each side clearly intended to fit into a wooden or metal support. It bears an inscription in Arabic consisting of three verses from Chapter 72 of The Koran (vv. 18-20).

Pen rests were very popular, if we may judge by the number that have survived. There are two types. The first (Plate 19 *a*) bears the simple inscription in Persian, " Pen rest ", while the second (Plate 19 *b*) has a longer inscription in Arabic, " The pen is the most acceptable of things ". I have records of six of the former type and three of the latter. Both are represented in the David Foundation and Mrs. Seligman's collection.

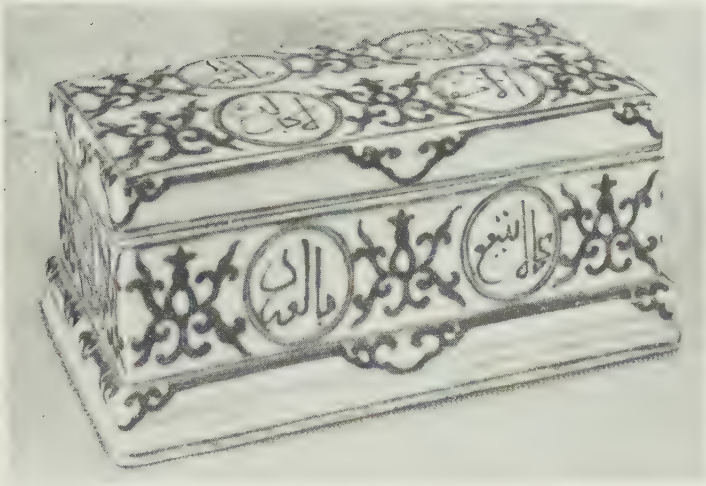
An interesting incense burner of fine quality, unfortunately with side handles missing, belonging to Mrs. Seligman, bears the inscription in Arabic, " I am the Merciful: seek not (anyone) but Me: then seek Me and thou wilt find Me ". A cut-down vase in the British Museum contains the last sentence but the rest of the inscription is indecipherable.

The last piece in this group that I have time to show you is a circular box and cover (Plate 19 *c*). It evidently belongs to the Mohammedan group although it bears no inscription. It has the typical six-character mark on the base (Plate 19 *d*).

[7] Similar discoloration has been found in pieces of Ju ware which came from the Chinese Imperial collection. The theory that the reddish colour is caused by copper coming from bronzes in the vicinity was first put forward by A. L. Hetherington.

[8] The function of this piece is an open question. Its resemblance to metal lamps of the period is only slight.

[9] Philadelphia Museum Bulletin, No. 223, 1949, No. 102.



a Length 7·5 in. Mrs. Seligman

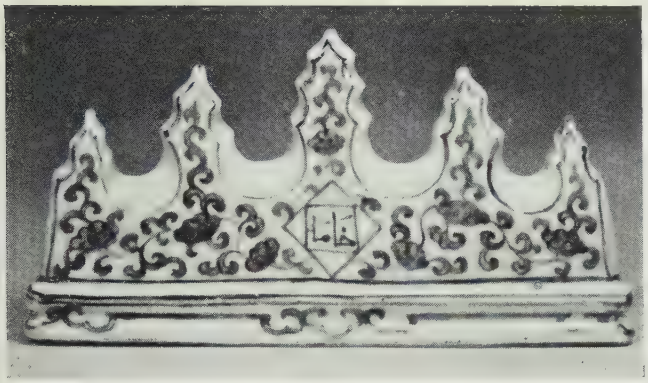
b Length 10·2 in. Royal Ontario Museum of Archaeologoy, Toronto.

c Length 9·8 in. British Museum.

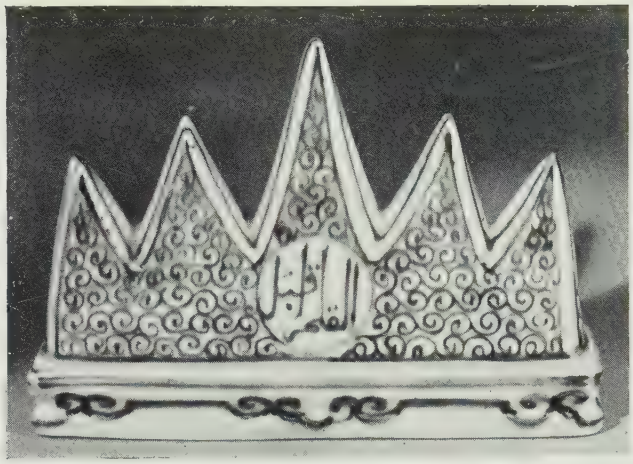
a Height 8·9 *in.* *British Museum.*

b Height 5·9 *in.*
Mr. and Mrs. R. H. R. *Palmer*

c Height 17·8 *in.* *David Foundation.*



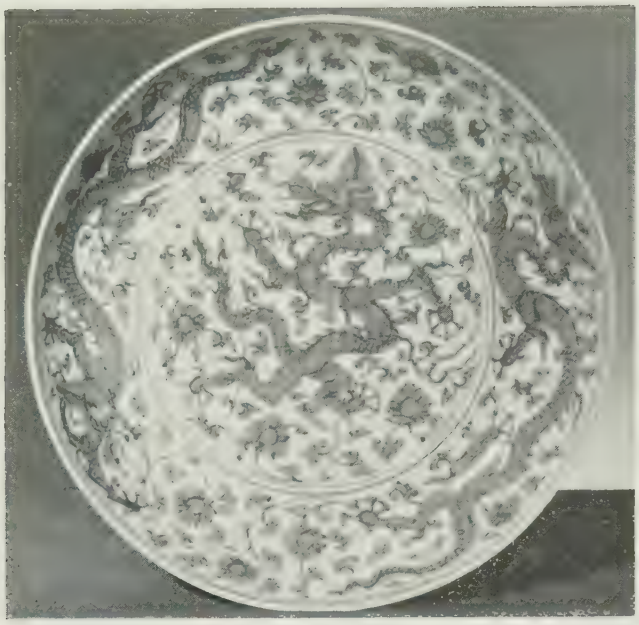
a Length 8·9 in. David Foundation.



b Length 8·0 in. David Foundation.

c Diameter 6·5 in. Sir Harry and Lady Garner.

d Mark of c



a Diameter 9·2 *in. Mr.* R. F. *A. Riesco.*

b Height 4·9 *in. Mr. and Mrs.* R. H. R. *Palmer.*

c Diameter 8·5 *in. David Foundation.*

a Height 7·0 in. Sir Harry and Lady Garner.

b Height 4·0 in. Mr. Morris S. Whitehouse.

c Height 5·5 in. Sir Harry and Lady Garner.

d Height 4·6 in. Sir Harry and Lady Garner.

a Diameter 8·5 in. Mrs. Walter Sedgwick.

b Diameter 8·2 in. Mrs. Alfred Clark.

c Diameter 8·6 in. Sir Harry and Lady Garner.

Back of c

a Diameter 11·7 *in. Mrs. Alfred Clark*

b Diameter 11·7 *in. Mr. and Mrs.* R. H. R. *Palmer.*

c Diameter 11·6 *in. Museum of Fine Arts, Boston.*

a Diameter 10·1 *in. Mr. Richard B. Hobart.*

b Diameter 10·2 *in. British Museum.*

c Diameter 10·2 *in. Sir Harry and Lady Garner.*

d Diameter 7·8 *in. Mrs. Otto Harriman.*

Many of the inscriptions are difficult to decipher and Mr. Pinder Wilson, of the British Museum, who translated a number of them, is of the opinion that they were made by potters ignorant of Arabic script.

Mohammedan wares of the kind just described were apparently made only during the Chêng Tê period. No pieces are known either with the mark of the preceding reign Hung Chih or the succeeding reign Chia Ching.[10] There has been much conjecture as to whether they were made for the use of Mohammedans in China or for export to the Near East. Mr. Basil Gray, in a paper given to this Society in 1941, expressed the view that the wares were made for Mohammedans in China.[11] He pointed out that the shapes are Chinese and that the pieces have nearly all been found in China and not in the Near East. I would like to make a further point which strengthens this view. Many of the pieces, such as the pen rests, other articles for the writing table and the hat stands are only suitable for Chinese use and would be of no interest to Near Eastern countries. It is significant that the only pieces of Mohammedan ware found in the collections at Teheran and Istanbul are bowls and dishes.[12]

There is evidence that the influence of the Mohammedan eunuchs in the reign of Chêng Tê was very strong. He was a child when he came to the throne and he is said to have come under the influence of the eunuchs, who encouraged him in a life of vice while they managed state affairs in their own interests.[13] 'Ali Ekber, a Moslem merchant from eastern Turkey, paid a visit to China, starting either in 1505 or 1506, and wrote a long account of what he saw there, which is generally accepted as reliable.[14] He states that most of the officials at the court were eunuchs, among whom were many Moslems. He also says that the young Emperor Chêng Tê was believed to have embraced the Islamic faith. This, however, is not mentioned in the Ming Annals and 'Ali Ekber, as an ardent Mohammedan, may have made the wish the father to the thought.

We may thus picture, in the reign of Chêng Tê, a powerful group of Moslem eunuchs who were able to get porcelain for their exclusive use made in the Imperial factory and bearing the *nien hao* of the Emperor. The Mohammedan wares were made for use in the Moslems' offices and places of business and not, generally, if we may judge from the small number of dishes and bowls that survive, for eating and drinking. Many of these Moslems would be of Near Eastern descent and would be familiar with the Persian

[10] Mr. Basil Gray has told me, however, of a bowl of this type at Teheran with Hsüan Tê mark. As we shall see later, the Hsüan Tê mark was used for a number of Chêng Tê pieces.

[11] Gray, *The Influence of Near Eastern Metal Work on Chinese Ceramics,* Oriental Ceramic Society Trans., 1941-42.

[12] Three such pieces are recorded, in addition to the bowl with Hsüan Tê mark mentioned in Ref. 10. Bahrami (Oriental Ceramic Society Trans., 1949-50) refers to a large dish at Teheran with Arabic inscriptions and Pope, *Havrard Journal of Asiatic Studies,* Dec., 1950, illustrates a bowl with six-character Chêng Tê mark and with an Arabic inscription enclosed in cartouches. Zimmermann, *Altchinesische Porzellane im Alten Serai,* illustrates a bowl with Arabic inscriptions. The last, however, does not seem strictly to belong to this group.

[13] Hobson, *Wares of the Ming Dynasty,* p. 89.

[14] Kahle, *Chinese Porcelain in the Land of Islam* (Oriental Ceramic Society Trans., 1941-42).

language for ordinary use as well as with Arabic for religious use. We need not be surprised, therefore, that both Persian and Arabic were used in the inscription of Mohammedan wares.

Chia Ching, who succeeded Chêng Tê, was a Taoist and intolerant of other religious creeds. He is said to have made a clean sweep of the Mohammedan eunuchs when he came to the throne. In 1536 he is said to have destroyed all the Buddhist temples in Peking and to have had the gold and silver in them melted down. We are not told what happened to the Mohammedan porcelain in the early years of Chia Ching's reign, but no doubt much of it was destroyed. As one would expect, this porcelain was not admitted to the Imperial collection and it seems likely that the pieces have been handed down to the present century as precious possessions of Mohammedan families in China.

The second class of blue and white porcelain of the Chêng Tê period, that decorated with Imperial dragons, is confined to dishes (Plate 20 *a*), bowls, ewers and leys jars (*cha-tou*) (Plate 20 *b*). The decoration, consisting of dragons in flower scrolls, is well drawn in vigorous style, although somewhat overcrowded. These pieces invariably bear the four-character mark *Chêng Tê nien chih.*

The four-character mark is found very frequently in the Chêng Tê period, much more often than in any other Ming reign. It is found on all the three-coloured wares [15] as well as those decorated with green dragons on a yellow ground. There are also a number of small blue and yellow dishes with a central flower spray, which appears to be a pomegranate or gardenia, with this mark, although some bear the six-character mark. On the other hand, the larger blue and yellow dishes with a central spray that appears to be a peony invariably have the six-character mark, as do the pieces decorated with green dragons on a white ground. Most of the plain yellow dishes bear the four-character mark but there are a few exceptions. We have already noted that all the Mohammedan wares bear the six-character mark.

There is a further detail which should be noted. The writing of the character *nien* often takes the form 年 instead of the standard form 年. The variant occurs, as a rule, in the four-character mark. It is often found on non-Imperial wares but, as far as I know, does not occur on Imperial wares of any other reign than Chêng Te.

No explanation has been put forward as to why the four-character mark was used in the reign of Chêng Tê for some important groups of Imperial quality while the six-character mark was used on others. No pieces of Imperial quality are known with the four-character mark of Hung Chih, except a stem cup decorated with green dragons on a yellow ground in the Imperial Chinese collection and such marks are comparatively rare in the Chia Ching period.

A third class of Chêng Tê blue and white consists of small oviform jars either round in section or faceted in square, hexagonal or octagonal section (Plates 21 *a*, 21 *b*, 21 *c*). Jars of this type (*kuan*) are familiar enough. They were very popular in the succeeding

[15] With the exception of a piece in the M.F.A., Boston, which bears a long inscription dated 1521 (Jenyns, *Pottery and Porcelain of the Ming Dynasty*, Pl. 83A).

reign of Chia Ching and often appear in the Imperial lists of pieces made for palace use. They are included, for example, in the list for the twenty-first year of his reign (1542), the first list that gives any amount of detail. But there are earlier jars of this kind, some unmarked, some with the Hsüan Tê mark in the form *Hsüan Tê nien tsao* and some, like those illustrated, with the Chêng Tê mark in the form *Chêng Tê nien tsao.*

These earlier jars are decorated in a pale blue, very distinct from the dark purplish blue of the Chia Ching period. The jar in Plate 21 *a* is decorated with Buddhist wheels of the law surrounded by haloes of flames, signifying wisdom, a subject in keeping with the trend of the times. The square jar, with children at play (Plate 21 *b*) and the hexagonal one, with phoenixes in lotus flowers (Plate 21 *c*), both have subjects that became very popular later in the sixteenth century.

Jars of this type with the Chêng Tê mark are rare. There are none in our great national collections and the only other jars than the three illustrated of which I have a record are two in the United States, one being in the Metropolitan Museum of New York. Although not quite up to Imperial standard, they are as well potted as the corresponding Chia Ching pieces which are generally accepted as Imperial. They were almost certainly made in Ching-tê Chên, possibly a stone's throw from the Imperial potteries.

The importance of this group is that it enables us to get the approximate date of a fairly large group of blue and white and polychrome wares. Indeed there is at least one marked polychrome jar of this type.[16] It bears the six-character mark *Ta Ming Chêng Tê nien tsao.* An example of a jar of this type bearing the Hsüan Tê mark is shown in Plate 21 *d.* There can surely be no doubt that this belongs either to the beginning of the sixteenth century or the end of the fifteenth, and therefore that the Hsüan Tê mark was in use much less than one hundred years after his death. This period has been quoted as the minimum period within which the Emperor's *nien hao* was prohibited.

There are a few pieces of blue and white with the Chêng Tê mark that do not come under any of the groups already mentioned. These include the large baluster vases, with a cylindrical neck and flared mouth, decorated with flower scrolls and having the four-character mark on the neck. One of these was formerly in the Oppenheim collection and is now in the British Museum. A second is in the David Foundation and a third is in an American collection. There are also bowls decorated with phoenixes in clouds of good but not Imperial quality which bear the four-character mark.

The number of blue and white pieces known with the Hung Chih mark is very small indeed. They are all dishes and bowls (except for the famous large vase dated 1496 in the David Foundation) and are all decorated with five-clawed dragons in one form or another. One type of dish in the David Foundation (Plate 20 *c*) has a single dragon in water weeds on the front and two dragons in water weeds underneath. There are three other types of dish, all of which have the same decoration, two dragons in clouds, underneath. On the front the first has a single dragon (Plate 22 *a*), the second two dragons (Plate 22 *b*) and the third three clouds (Plate 22 *c*). The underneath decoration of the last

[16] Jenyns, *Ming Pottery and Porcelain*, Pl. 81 B.

is shown in Plate 22 *d*. There is also a bowl in the Leventritt collection[17] which has two dragons on the outside and two inside. Except for a small number of duplicates these are the only known pieces in blue and white with the Hung Chih mark which have a strong claim to belong to the period. There are, however, a number of blue and yellow dishes, all apparently part of a single service, decorated with flower sprays. The bases are glazed and bear, as do the blue and white dishes, the six-character mark *Ta Ming Hung Chih nien chih*. The marks are clearly and well written and agree closely with those on the more numerous dishes and bowls with yellow glaze or decorated with green dragons on a white ground, which form the greater part of the marked pieces of this reign. The blue and yellow dishes are paralleled by the Chêng Tê dishes already mentioned, and indeed form part of a series to which I shall refer later.

The large vase in the David Foundation is an important documentary piece, because the style of drawing on it shows a marked departure from that which we regard as typical of the fifteenth century. If we make allowances for the fact that this vase is not of Imperial make and that the decoration is on a broad scale, as befits a large piece, we find many points of resemblance between it and the Hung Chih and Chêng Tê pieces already examined. Further, a close study of the characteristics of all the pieces with the marks of these two reigns, including those with monochrome and polychrome decoration, provides convincing evidence that they belong to the same general period. They exhibit the same methods of construction, have similar drawing and the marks show a close resemblance to each other. The characteristics are different from those of the later Ming or of the Ch'ing dynasty. If the view that pieces were not copied within a few years of an Emperor's death is accepted, then the pieces are most likely to have been made in the reign corresponding to the mark.

Having established some positive evidence on the Middle Ming period, how can we use it to help in dating pieces with earlier Ming reign marks? Perhaps the most promising method is to study types bearing the marks of a number of successive reigns and which *a priori* can be regarded as having a good chance of being correctly marked. There are two types in particular that come in this category. The first is a series of dishes decorated with Imperial dragons. The second is a series of dishes, mostly in blue and yellow, decorated with a central spray of pomegranate or peony, and with four flowering or fruiting sprays surrounding it.

I have not had the time or opportunity to go fully into the first series, but I hope to do so in the future. The examination of the second series is a more simple matter. There are actually two distinct sub-groups. The first consists of dishes of about 11½ inches in diameter. The central spray seems to be a peony[18] and the surrounding sprays pomegranate, peach, litchi and vine. Underneath are four evenly spaced lotus sprays.

[17] Philadelphia Museum Bulletin, No. 223, 1949, No. 76.

[18] Or possibly a pomegranate. The identification of flowers in Chinese porcelain is often a difficult matter. The flowers are often stylised and may not be based on any actual species. Further, the flowers and the leaves may not even belong to each other.

In this group there are known dishes bearing the Hsüan Tê, Ch'êng Hua and Chêng Tê marks, but not that of Hung Chih. The blue and yellow dish with the Hsüan Tê mark, formerly in the Clark collection (Plate 23 *a*), is paralleled by a blue and white dish in the Leventritt collection.[19] The blue and white dish (Plate 23 *b*) with the Ch'êng Hua mark, belonging to Mr. and Mrs. Palmer, is paralleled by a blue and yellow dish belonging to Mrs. Otto Harriman which was exhibited in the Oriental Ceramic Society Polychrome exhibition. The Chêng Tê dishes are much more numerous. The drawing of these is sometimes perfunctory but the one illustrated (Plate 23 *c*), belonging to the Museum of Fine Arts, Boston, is well drawn. However, a comparison with the other two dishes, and particularly the one with the Hsüan Tê mark, shows that a decided loss of freedom and vigour had occurred by the beginning of the sixteenth century.

The dishes with the Hsüan Tê and Ch'êng Hua marks have unglazed bases and the mark is written in a line under the rim. The base of the Chêng Tê dish is glazed and the six-character mark is in a double ring on the base.

The second group consists of smaller dishes, a little over ten inches in diameter, except for those marked Chêng Tê which are eight and a half inches. The group has a central spray with five-petalled flowers, which some experts consider to be a gardenia and others a pomegranate, while the surrounding sprays show some differences from those of the larger dishes. Underneath they are decorated with a scrolling pattern of flowers instead of separate sprays. In this group dishes are known with five reign marks, Hsüan Tê, Ch'êng Hua, Hung Chih, Chêng Tê and Chia Ching.

The blue and white dish with Hsüan Tê mark, belong to Mr. Hobart (Plate 24 *a*), is similar to one in blue and yellow in the British Museum. The blue and yellow dish with the Ch'êng Hua mark (Plate 24 *b*) in the British Museum seems to be the only one of its type. A fairly large number of dishes similar to that shown in Plate 24 *c* are known with the Hung Chih mark. They are all blue and yellow. The small blue and yellow dishes with the Chêng Tê mark are fairly numerous. They may bear the four- or six-character mark. The blue and white dish with the Chia Ching mark exhibited in the Philadelphia Exhibition[20] is a late example of this type.

Of these dishes, I should like to draw special attention to the one with Ch'êng Hua mark (Plate 24 *b*). It has an unglazed base similar to those usually found on fifteenth century pieces but the foot rim is thin and deep. It seems to be a halfway house between the fifteenth and sixteenth century methods of construction. The flower sprays are drawn in a pale blue, in a lighter style than that of the other pieces in the group, resembling somewhat that of the so-called " Palace bowls ". I think that this is a most important piece which may help to throw light on the authenticity of a number of Ch'êng Hua pieces.

The Hsüan Tê dishes have glazed bases, like all the others in the series except the

[19] Philadelphia Museum Bulletin, No. 223, No. 54.

[20] No. 116.

Ch'êng Hua dish. They are, however, more vigorously drawn and show earlier characteristics than the dishes with the Hung Chih marks.

After a good deal of study of these dishes in both the large and the small series, I have come to the conclusion that they were made in the order represented by their marks. In particular, the two large dishes bearing the marks of Hsüan Tê and Chêng Tê (Plates 23 *a* and 23 *c*) show marked differences in technique of drawing and the replacement of the " heaped and piled " effect of the fifteenth century by the more controlled and deliberate style of the sixteenth.

As I have already said, my main objective in concentrating attention on the blue and white of the Middle Ming period was to throw light on the transition from fifteenth to sixteenth century styles. I am well aware that more study is needed before this transition stage is fully understood. But I think that I have established that the porcelains with the Hung Chih and Chêng Tê marks fit together to form a consistent group. With few exceptions pieces with these marks and with Ming characteristics belong to the period of the marks. How different is the situation of the pieces with Hsüan Tê and Ch'êng Hua marks.

The second point that emerges from this study is that the floral dishes, bearing a number of different marks, were probably made in the order of the date marks. Pieces with the Hsüan Tê mark, in particular, show signs of the heaped and piled decoration and a more free style than we find in the pieces with later marks.

I have been careful not to say that the pieces with Hsüan Tê marks were all made in the period. The thirty years between the end of his reign and the ascent to the throne of Ch'êng Hua were troublous times, but there is nothing in the Chinese records to suggest that interest in Imperial works of art had disappeared. Indeed, a large number of pieces of cloisonné of excellent quality were made in the period of Ching T'ai (1450-1456), if we are to believe the marks. Yet throughout the whole of the thirty years in question there is recorded no marked piece of blue and white of the quality that we associate with Hsüan Tê or Ch'êng Hua, although there are a few fine white pieces bearing the mark of T'ien Shun (1457-1464). We cannot, in my view, rule out the possibility that some pieces bearing the Hsüan Tê mark with fifteenth century characteristics and generally accepted as being of the period were made during these thirty years, and it may be even during the early years of the Ch'êng Hua period. However, most of the pieces do, I think, have qualities not found in porcelains of the Hung Chih and later periods. These qualities, the heaped and piled decoration causing undulations of the surface and the presence of dots on the lower edges of the blue design, although copied in the eighteenth century, were technical defects that the potters in the fifteenth century must have been anxious to correct. They are not found in the known Hung Chih and Chêng Tê wares and it is unlikely that any attempt would be made to imitate the defects at this time.

I am glad to see that great interest is being taken to-day in the thirty year period from 1436 to 1465, which has been called by Sir Percival David the " inter-regnum ".

I have no doubt that in due course we shall have a clearer idea of what porcelain was actually made in these unsettled times. In addition, further study is needed of pieces bearing the mark of Ch'êng Hua, surely the most difficult reign, ceramically, of the Ming dynasty. Indeed, such a study might well provide sufficient material for a further talk to the Society.

HUI HSIEN POTTERY IN THE COLLECTION OF MR. DENNIS M. COHEN

By S. Howard Hansford

Based on a talk given at a meeting of the Society held at 64, *Old Church Street, London, S.W.*3, *on the* 11*th June,* 1952, *at the invitation of Mr Cohen. Mr Basil Gray in the Chair*

In 1946 attention was drawn in an article by Professor Max Loehr in *Monumenta Serica* (9)* to a class of pottery, previously unknown to Western antiquaries and ceramists, which had then been appearing on the Peking market. The objects comprised imitations of miniature bronze vessels, and of mirrors and clothing hooks, and also some very remarkable human figurines. The material was soft, dark grey in colour, and had a shiny-black, lacquer-like surface. This was ornamented, in the case on the bronze facsimiles, with designs carefully drawn in red paint, imitating the effect of inlay in gold, silver and copper seen on certain bronzes of the Chin Ts'un find, dating from the last centuries of the Chou Dynasty. The black surface of the figurines was not painted, but splashed or strewn in irregular patches with the same red paint. The pottery appeared to be excavated tomb-ware, *ming ch'i*, but no dependable information was available as to its source. Dealers agreed, however, as stated in Loehr's report, that it had been brought from the district of Hui Hsien in Northern Honan, and that is the name by which the pottery has come to be known. Unless or until it is shown to have been found elsewhere, or to have a wider distribution, it is convenient to refer to it as Hui Hsien pottery.

The appearance of the figurines created a considerable sensation, because nothing remotely resembling them had been seen in China before. In place of the rigid frontal presentation of the human form characteristic of the few other examples of sculpture attributed to the Chou period, the Hui Hsien figures are modelled in a number of dynamic postures and seem to pulse with energy, as they sway to the rhythm of a ritual dance. As Professor Gustav Ecke pointed out in an article on some specimens in the Honolulu Academy of Arts, " the body is built up of spheres, cones and cylinders, adjusted and functionally connected, subservient to a violent torsion (**6**, 3) ".

The sculptor, moreover, instead of attempting a realistic portrayal of the human face, has summarily indicated it by slicing away a section of the oval head and neatly applying a " nose " in the form of a sharply defined wedge of clay. The total effect is one of complete impersonality, an abstract presentation of " the dance " rather than the portrayal of a dancer. Another type of figure represents a chanter, or more properly " the chant ". In this the front of the head is cut away, the head is hollowed out, and the resultant cavity is covered by a flat mask with the wedge-shaped nose and with perfora-

* The numerals in bold type indicate items in the Bibliography at the end.

tions for the eyes and open mouth. The effect, in examples which I have seen, is again impersonal, but highly dramatic. A feature common to all, or nearly all, the figures is a small hole in the middle of the flat base, presumably made by a pin which held the clay to a turntable, and prevented lateral movement during the modelling.

It would have been a matter of great difficulty to suggest a date for these figurines, had they not been associated with vessels and other objects made of the same materials but with decoration imitating that of the inlaid bronzes. The famous collection of objects reported to have been unearthed from a group of tombs at Chin Ts'un, and described by Bishop W. C. White in *Tombs of Old Lo-yang*, contained many bronzes similarly decorated and, what is even more relevant, a pair of vases which, from the author's description and his illustration of one of them, would seem to be of Hui Hsien pottery (**14**, 124 and Plate CXV). The vase shown (the other having disappeared before White could see it) has the top broken away, but when complete would have been about eleven inches high, and is not therefore in the category of the miniatures. It is described as having a " covering of dark brown lacquer, on which was a decorative band in geometrical designs similar to the inlaid bronzes . . . Much of the lacquered surface had peeled off, and the decorative design was dimmed with age, but red was seen to be one of the pigment colours ". In 1936 Professor Umehara published the first edition of his monograph on objects from Chin Ts'un, most of which had by that time passed into collections or museums. They included the vase which had escaped Bishop White and which was then in the Hakuzuru Art Gallery, Mikage. This vase is complete and is described as " painted in colours on black lacquer " (**13**, 21 and Plate XXII). The decorative design is obscure in the photograph, but is reproduced by Umehara as a line drawing, Fig. 9 (2), and is certainly an imitation of inlaid bronze. The village of Chin Ts'un, it should be remarked, lies about ninety miles to the south-west of Hui Hsien, on the site of the ancient city of Ch'êng-chou, called by Bishop White " Old Loyang ", the capital of the Eastern Chou Dynasty in the 5th and 4th centuries B.C.

Some excavations have been carried out in the Hui Hsien district under the auspices of the Peking Government. No finds of the miniature vessels or figurines have been reported, but in a recent number of the Peking magazine, *China Reconstructs*, January-February, 1954, is an article on " Arts and Crafts of 2300 Years Ago " by Hsia Nai. This illustrates, on page 35, a pottery basin, excavated at Hui Hsien, with what looks like a lacquered surface. In general reference to pottery of the Late Eastern Chou period the author writes : " Vessels were often of good shape, with a lustrous black surface made in imitation of bronze vessels such as ting-tripods, vases, stemmed platters and winged cups. Many of them were well, if moderately, decorated with geometrical patterns painted in red and white after the pottery had been fired."

To return to the pottery facsimiles of miniature inlaid bronzes and the pottery figurines, the former would be datable on stylistic grounds to the 5th/3rd centuries B.C. and the latter to the same period by association, and on account of the similarity of the materials of which they are composed.

The subject of this article is a group of these pottery facsimiles and figurines acquired

by Mr Cohen in 1951, when they were brought from Peking. They were the first considerable group to be seen in Great Britain, and are still the only large and representative series in this country. Like all who encounter this pottery for the first time I was intrigued by the problems it raised and deeply impressed by the sculptural quality of the figurines, and I welcomed the opportunity of meeting members of the Society at Mr Cohen's home, of recounting what little was known on the subject, and of hearing their comments. At the time of the meeting no laboratory tests had been made here, but Professor Ecke had reported the results of a chemical examination of a group of what is evidently the same pottery in the Honolulu Academy. The conclusion reached there was that it was medium-fired under reducing conditions, that the surface was subsequently covered with one or more coats of lacquer, and then painted or splashed, as the case might be, with cinnabar (**6**, 5). Since then further experiments have been carried out in Honolulu by Professor Leonora Bilger, as reported by Ecke in an article in *Artibus Asiae* (**7**), and also at my request by Dr H. J. Plenderleith at the British Museum, and by Dr R. J. Gettens of the Freer Gallery, Washington, the latter during his recent visit to London. I am most grateful to all these for their interest and assistance and to Professors Ecke and Bilger for keeping me informed by correspondence of their views and conclusions.

The first offers of Hui Hsien pottery on the Peking market attracted the keenest interest, and both vessels and figurines, but especially the latter, were soon commanding high prices. An early and inevitable consequence was the appearance of forgeries. The exact imitation of these little masterpieces, for such they are, would be a task far beyond the capacity of the faker, unless he could acquire or get access to originals from which to make moulds, and this their high price and scarcity would prohibit. The undoubted fakes that have been seen here and in the United States are freehand efforts that have quite failed to achieve the characteristic build-up of solid geometrical forms and the dynamic force of the Cohen figurines shown in the top and middle rows of Plate 28. But since the Hui Hsien pottery is entirely without documentation, some confirmation of judgments based on stylistic and aesthetic grounds would be very welcome, and the chemical investigation has been in part directed to establishing, if possible, other criteria. Objects coated with modern varnish and painted with a modern pigment, one would suppose, might be presumed to be modern, whilst those deemed to be ancient should be coated and painted only with materials known to the ancients. But an investigation starting from these premises would at once get into difficulties. The Hui Hsien pottery is extremely soft and brittle, and could hardly be excavated by untrained hands without breakage, whilst the decorative design, like that of Bishop White's vase, might have become " dimmed with age ". Probably all the Cohen pieces, for instance, have been repaired and touched up, and the restorers would use whatever modern materials were at hand.

The identification of the material of the lacquer-like surface has been quite a problem. Both Ecke and Plenderleith at first believed that it was ceramic. Ecke thought that the shiny effect was produced by burnishing (**6**, 5), and Plenderleith that it was due to the

application of a slip containing a particular mineral, as in the *terra sigillata*, or Roman Samian ware. Both now believe that the coating is Chinese lacquer, the sap of the lac-tree, *rhus vernicifera,* which was certainly in use in China as early as the Chou Dynasty. Plenderleith has made many attempts in the past to dissolve Chinese lacquer of various periods, always without success, and has found no organic solvent that will do so. He reports that the surface is not ceramic, nor a ceramic glaze, though it contains many minute cracks, apparently the result of age. His application of amyl acetate and cellosolve, both cold and hot, to the surface of one of the Cohen figurines produced no change : nor was there any softening under the Capillary Steam Jet Test. When the cellosolve was applied to the surface of one of the vessels, " it seemed to go waxy, but nothing was removable, unless by rubbing ".

Professor Bilger obtained different results in an experiment at Honolulu with a pottery facsimile of a bronze ritual bell, which she described in an article in the American *Journal of Chemical Education.* I should point out that the experiment would in any case have been less significant than she anticipated, as she was under the impression that she was working with material of proven antiquity, which is not the case. She refers to the bell as " a precious *Chan-kuo* (Warring States) pottery bell, known to be a true *Hui-hsien* specimen (5, 397) ". Ecke makes it clear elsewhere that no such authentication of the Honolulu pottery is available, though he himself is firmly convinced of its antiquity (7, 306). Professor Bilger applied various solvents to areas of the shiny surface, and succeeded in removing, filtering and isolating it on a watch-glass in the form of a thin, transparent film, shown in a photograph accompanying her article. She proved conclusively that the black glazed surface of the bell " had been produced by a lacquering process ", but did not proceed to identify the material, and Dr Plenderleith has given me his opinion that Chinese lacquer would not respond in the way indicated. I should emphasise, however, that, as I have said, even the presence on an object of a soluble modern varnish would not in itself be evidence that the object is modern.

Similarly inconclusive results attended an examination by Dr Gettens of the red paint on the Cohen pottery. The practice of strewing red pigment on *ming ch'i* in ancient China was widespread, a common material used for the purpose being cinnabar. Gettens had examined many such objects at the Freer Gallery and elsewhere, and had frequently found with the cinnabar traces of a modern colouring agent of a very distinctive character —a synthetic dyestuff in the form of a lake struck on barytes (barium sulphate). He detected it, in conjunction with cinnabar, on several of Mr Cohen's pieces. But the presence of this too might be accounted for by repairs and restorations.

From the foregoing it would seem that we must not set high hopes on chemistry in our attempts to solve the mysteries of the Hui Hsien pottery, unless we are prepared to authorise tests so extensive that they would destroy or seriously damage material of artistic value. China, the most important potential source of information, is at present virtually closed to us, though I have set on foot enquiries, which I hope may elicit a reply before this article goes to press. For the present we are thrown back on the internal evidence of the pieces before us.

The miniature pottery vessels are of bronze forms familiar to us all, but miniature bronzes such as might have inspired imitation by the potter are less well-known. Nevertheless Bishop White described and illustrated several such bronze miniatures from the Chin Ts'un find, and wrote of others. There was a *tou*, stem-cup, 1-in. high, a " wine-bowl " 1.6-in. long (not illustrated), a bronze *ting* with inlaid copper decoration, 5.75-in. high and a *hu*, 4.5-in. high, very similar to our Plate 25 *A*. The author writes : " It has sometimes been stated that the very small bronze ritual vessels were simply Sung copies of the earlier normal sized vessels. This opinion must now be revised in the light of the very small bronze vessels from these tombs, of which many have appeared " (**14**, 112 and Plate XCIII). If we seek bronzes of forms more closely analogous to those of our facsimiles, irrespective of size, they too will be found among the Chin Ts'un material (**14**, Plates CXII, CX, XC). The shape of our *lien*, Plate 26 *F*, recalls that of the beautiful jade *lien* which passed to the Winthrop Collection (**13**, Plate LXXIX).

The Cohen mirror (Plate 25 *D*) and belt-hook (Plate 25 *B*) are not miniatures like the vessels, but facsimiles of approximately full-sized bronze objects. The form of the mirror is too well known to call for comment. Examples are to be found among Professor Karlgren's Categories D and E, datable to the 4th and 3rd centuries. The belt-hook with broad semi-circular base is of a form not so frequently met with in metal. Nine examples are, however, illustrated in Mr T. Nagahiro's monograph on belt-hooks, three with a well-defined step between the body and the neck as in the pottery facsimile (**10**, Plate XXVIII). He refers to this type of hook as " spoon-shaped ".

The decoration of the four vessels is that designated by Professor J. G. Andersson " the diagonals and the volutes ", and it incorporates two characteristic details which he called " the volute and triangle " and " the T-shaped pattern " (**4 A**, 29-33). Andersson suggested with good reason that these designs were developed largely to suit the technique of inlaying precious metals in bronze, and were subsequently adopted by other crafts, notably that of painted lacquer-work. The " diagonals and volutes ", which has many variants, was undoubtedly a geometrical simplification of a complex of stylised bird or animal forms. Andersson demonstrated this by reference to some remarkable fragments of black lacquer painted with red designs which Mr C. T. Loo presented to the Museum of Far Eastern Antiquities at Stockholm. It is of special interest to us that Mr Loo stated that they came from a tomb at Ku-wei Ts'un in this very district of Hui Hsien. Andersson found that the fragments could be assembled to form panels about half an inch wide and eight inches long, some curved and some straight, with a continuous horizontal design. All the fragments appear to have been broken away from the surface of a single vessel or box of some other material, perhaps wood. In one series the forms of birds are clearly depicted with large heads on long necks, round eyes, hooked beaks, wings and tails. Two other series show the progressive geometrization of these forms, till in the last stage the long necks are replaced by diagonals and the other features by curls and volutes similar to those seen in our Plate 25 *A* (**4 A**, 17-22 and Plate XVI).

The mirror design offers little opportunity for comparison, since inlaid bronze mirrors of the Late Chou period are so scarce. The most famous is one from the Chin

Ts'un find which reached the collection of the Marquis Hosokawa. On this mirror, between complexes of animal forms geometrized almost beyond recognition were lively representations of a phoenix with spread wings, two wild beasts engaged in combat, and a mounted warrior defending himself with a sword against a tiger or leopard (**14**, 87 and Plate XLVII). The mirror was reproduced in colour in *Bijutsu Kenkyu* No. 13, January, 1933. One reason for the scarcity of inlaid bronze mirrors appears to be that speculum metal with its high tin content was unsuited to the technique of inlaying. For this reason the Hosokawa mirror was cast in two parts. The back is of dark-coloured bronze to receive the inlay and the front of " white " bronze to provide the reflecting surface, the two parts being neatly fitted together. While I know of no inlaid bronze mirror with decoration closely analogous to that of the pottery mirror, one may say that the latter conforms to the " diagonals and volutes " pattern, adapted to the shape of a mirror.

The decoration of the belt-hook, also an adaptation of the " diagonals and volutes ", is closely paralleled by several of Nagahiro's " spoon-shaped " hooks, notably one made of iron and inlaid with gold, reproduced in a coloured frontispiece to his book.

The figurine of the pony on Plate 27, one of a pair, is in the same tradition as those of the dancers—a sturdy little creature with well-rounded rump, the unnatural shortness and thickness of the legs being dictated perhaps by the soft material and the weight of the body. The features of the animal's face, like those of the dancers, are summarily indicated by the deft removal of slices of clay from the head before firing.

The three larger pieces on Plates 26 and 27, the bird, the tiger and the cylindrical vessel, are in a different category from either the miniatures of the figurines, though made of similar materials. The bird has a rectangular slot in the crown of its head, as if designed to receive a pole or staff. Its style is quite foreign to that of the Late Chou period, but recalls many such representations in the decoration of ritual bronzes of the First Phase, current in the Shang-Yin Dynasty and the early reigns of the Chou down to about 900 B.C. There are also First Phase bronze vessels of closely analogous bird form (*Cf.* Umehara, *On the Shapes of the Bronze Vessels of Ancient China : An Archaeological Study.* Kyoto : 1940, Plate XXXIV, No. 1), which might have provided the model, but nothing comparable in the art of the Late Chou. The model from which the tiger was made would seem to have been the handle of a bronze *hu* of Early Third Phase design with a Second Phase element surviving in the cone-shaped ears of the animal. Such a bronze should date from about the 6th century B.C. The ridge, just perceptible along the back of the tiger, appears to mark the junction of two halves of a mould. On the side of each paw is a neat semi-circular hollow in the clay body, and the animal, when recumbent as in the illustration, rests on its toes and not on the flat under-surfaces of its paws. All this points to the fact that it exactly copies the details of a bronze animal, designed to be attached vertically to the rounded shoulder of a vase.

The cylindrical vessel derives its form from a bronze that would be placed in the class of *lien,* toilet or cosmetic boxes, though the proportions are unusually tall and narrow, and the purpose served may have been different. There is, however, a Late Chou bronze *lien* of almost exactly the same size and proportions in the Hellström Collection

at the Museum of Far Eastern Antiquities, Stockholm. It was seen in the International Exhibition of Chinese Art, London, 1935 (Cat. No. 114) and is described and illustrated by Professor Kalrgren in the *Bulletin of the Museum*, No. 20 (1948), page 17 and Plate 33.1. Like Mr Cohen's pottery *lien* the bronze rests on three feet in the form of squatting bears. It has a cover decorated with " comma pattern ", but the sides are quite plain apart from the two *t'ao-t'ieh* masks with rings passing through their noses. A surprising and perplexing feature of the pottery *lien* is the three rows of rounded protuberances, a familiar and distinctive feature of bronze bells of the Third Phase, but not of other bronzes.

In short, these three large pieces each display certain anomalies, at present unaccountable, which call for special attention and caution, apart from the general considerations applicable to all the Hui Hsien pottery, before a final judgment on it can be pronounced.

I have referred to the fact that the figurines early attracted attention of forgers in Peking or elsewhere, and I showed at the meeting of the Society the two types of fake here illustrated at the foot of Plate 28. The standing figures were brought to England by Miss Jean Lee of the Philadelphia Museum of Art. They were two of a larger number purchased by her in 1949 from a Philadelphia dealer who had then recently imported them from Peking. These and other fakes have been the subject of a paper read by Miss Lee at a meeting of the Far Eastern Ceramic Group in October, 1953, at Birmingham, Michigan. They bear little real resemblance to Mr Cohen's figurines illustrated on the plate above them. They appear to have been roughly modelled by hand and then pared down. The attitudes are stiff, the arms are held close to the body, and the heads are disproportionately small. The surface was not lacquered or varnished, but was roughly burnished before firing. They are strewn with red dye of brighter colour and different tone from that of the Cohen pieces.

The second type of fake is that of which two views of a single piece are shown to the left and right of the pair just described. This specimen was bought for study purposes by Mr Walter Weinberger in Hongkong early in 1952, and he kindly lent it for exhibition at the meeting. He considers it to be a forgery and bought it as such. It is far more accomplished than those just described, and at least deserves the name of a forgery. An attempt has been made to adjust the proportions, and to suggest movement, though the dynamic vitality of the Cohen dancers is quite absent. The paring of the model is limited and discreet, and the shiny surface is effectively imitated. The material of this, however, was easily dissolved in amyl acetate applied at several points, and it is certainly not Chinese lacquer. It carries a red pigment of similar colour and tone to that of the earlier fakes. Miss Lee described in her paper a second and superior group of fakes sent from Peking to the U.S.A. in 1950. These, unlike her first group, had a black shiny surface, which was found in all cases to be soluble in acetone. Mr Weinberger's figurine would seem to be of the same category.

To conclude this far from conclusive survey, we may say that while definitive attributions of Mr Cohen's pottery, both as to provenance and period, must await reports from responsible sources in China, the figurines should be accepted at their face value as original and notable works of art. The whole group was assembled in China before

systematic forgery appears to have been under way, and the shapes and designs of the facsimiles are closely analogous to those of bronzes of the 5th/3rd centuries B.C. With a special reservation in the case of the three large pieces, the pottery may be provisionally attributed to that period.

HUI HSIEN POTTERY

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2. *Chinese Ceramics.* Catalogue of a Loan Exhibition at the Los Angeles County Museum, March-April, 1952. Introduction by H. Trubner. Pp. 120, illustrated.
   On p. 52 are illustrations of two vessels, a *hu* and a *tou*, and a horse in Hui Hsien pottery. They are described as " burnished black pottery ".

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4. *The Charles B. Hoyt Collection.* Catalogue of Memorial Exhibition at the Museum of Fine Arts, Boston, February-March, 1952. Pp. 204, illustrated.
   On p. 5 are illustrations of a dancing figure and a mirror in Hui Hsien pottery.

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4A. *The Goldsmith in Ancient China.* In *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, No. 7 (1935), 1-38, pls. XXI.

A *Height* 4 *in.*

B *Length* $4\frac{1}{4}$ *in.*

C *Height* 3 *in.*

D *Diam.* 5 *in.*

E Diam. $5\frac{1}{2}$ *in.*

F Height $3\frac{1}{4}$ *in.*

G Length $10\frac{1}{4}$ *in.*

H Height $9\frac{3}{4}$ *in.*

I Height $5\frac{1}{2}$ *in.*

J Length $3\frac{1}{4}$ *in.*

K L M

N O P

Height to tops of heads approx. 3 in.

FORGERIES OF HUI HSIEN FIGURINES

Height 5 in.

Height 3½ in.

Height 3 in.

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APPENDIX I

SUNG DYNASTY WARES

CHÜN AND BROWN GLAZES

CATALOGUE OF AN EXHIBITION

HELD BY THE ORIENTAL CERAMIC SOCIETY

FROM MAY 1ST TO 31ST, 1952

LONDON

THE ORIENTAL CERAMIC SOCIETY

48 DAVIES STREET W1

THE ORIENTAL CERAMIC SOCIETY

Patroness : HER MAJESTY QUEEN MARY

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A. J. B. KIDDELL, ESQ.

ARTHUR LANE, ESQ.

Technical adviser : SIR HERBERT INGRAM, BT.

The Exhibition will be open to
members only from May 1st to 7th
and to the public from May 8th to 31st
from 10 a.m. to 5 p.m. ; Saturdays, 10 a.m. to 1 p.m.

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INTRODUCTION

THE last Exhibition of wares of the Sung Dynasty (960-1279) was held by the Society in the autumn of 1949. It consisted mainly of the white Ting and *ying-ching* porcelains. The vessels were distinguished by a fine-drawn elegance of shape, an elusive delicacy in the incised or carved decoration, that resulted from the sheer manipulative skill of the Sung potters in handling their sensitive material.

The contemporary wares in the present exhibition have a slightly different character ; their effect depends less on the shaping hand of the potter than on his empirical knowledge of what fire can do to specially compounded glazes.

The Chinese potter knew nothing of chemistry in its scientific guise, and it may be perverse on our part if, in deference to our science-ridden age, we seek explanation of his methods in terms he would not have understood. Mr. A. L. Hetherington has lucidly set forth in his invaluable book, *Chinese Ceramic Glazes*, the findings of modern scientists who have inquired into the problem. The brown or brown-black glazes contain iron, probably in the form of ferruginous clay ; they were fired under oxidising conditions (in a well-ventilated kiln) ; and the iron was thus converted into brown ferric oxide. The fire was apt to consume the alkaline content of the glaze, leaving the acid ; and if there was too much iron in the glaze it was consequently expelled as the vessel cooled, forming a rust-like crystalline deposit on the dark surface. This loss of alkali, and formation of " rust," was most likely to begin near the rim or on the exterior of bowls—the areas most exposed to the fire. The potter so closely foresaw the behaviour of their materials that they could produce the rust-brown colour almost at will, by dabbing or painting extra iron on parts of a glaze or over its entire surface. But something was always left to chance, for fire is an element that asserts its own rights. The rare " oil-spot " effect on some brown glazes was caused by bubbles rising and bursting on the surface, where they formed a silvery speckling ; exactly how this was contrived we do not know.

A rich brown glaze could be developed on stoneware as early as the T'ang period (618-906), and several examples of typically T'ang shapes are included for comparison in the Exhibition (Nos. 134-9). On some of them the potters were already exploiting variegations of colour. White clay, probably containing phosphate, was splashed over

the brown glaze, where it seethed and bubbled in the fire, producing a " flambé " effect akin to that of the later Chün wares. It is not yet known where in China these T'ang pieces were made ; but certain bowls in the Victoria and Albert and Bristol Museums (Schiller Collection) seem intermediate between them and the Sung wares of the " Kian " group represented in the Exhibition.

KIAN-FU (ancient Chi-chou) is about 180 miles south-west of Ching-tê Chên in Kiangsi, the great pottery town of Ming and later times. The site of the kilns was discovered in 1938 by the late A. D. Brankston at a village called Yung-ho, some six miles south-west of Kian-fu itself. The surviving Kian pieces are mainly conical or splayed bowls, though a rare jar is exhibited (No. 123). In shape and potting they are undistinguished ; their material is buff-white stoneware, much softer and looser-knit than that of the T'ang period. One type has sketchy designs painted in white clay on a golden-flecked chocolate glaze : but because of the lower degree of firing the white seldom bubbles up to produce the " flambé " effect of the T'ang pieces. The leaf-patterns sometimes found may have been made by pressing actual leaves into the glaze while wet. Other Kian bowls have on the outside white slip streaks or spots, incorporated in the glaze. Inside, the slip was apparently sprayed on, giving a speckled or streaked effect as it sank into the molten glaze. The dark patterns of flying birds, plant-sprays, or medallions which often appear in the speckled ground were probably done by scraping off the white slip from the underlying glaze before firing. It appears from literary sources that Kian wares were still made, though little esteemed, in the 15th century.

Far more impressive are the CHIEN-ware tea-bowls (Nos. 169, 173–4, 177, 179). Three neighbouring sites of manufacture were located by Mr. J. M. Plumer in 1935, about 30 miles north of Chien-ning in Fukien Province (S.E. China). The " black bowls of Chien-an," with their brown markings like " partridge feathers " or " hare's fur," are mentioned by Chinese authors of the 10th-11th centuries, and there seems no reason to believe modern writers who state that the original place of manufacture was abandoned later in the Sung dynasty for one nearer Chien-yang. From the earliest Sung times Chien bowls were admired by the Japanese, who for some etymologically obscure reason gave the name " *temmoku* " (since misapplied to all kinds of brown wares). Characteristic are the coarse black clay, exposed at the foot ; the simple but massive potting ; and the brilliant black glaze, copiously flowing to a pool inside and to heavy drops on the outside. The rust-brown streaks developed, often to cover the whole surface, from the dried-out lip, which was commonly tipped with a metal band. Two bowls here, whose Chien attribution is not certain, have unusual decoration painted apparently in gold over the glaze, perhaps at a later date (Nos. 60, 64). Chien wares were certainly imitated elsewhere in the Sung period, though a dark slip might be needed to mask a local clay lighter in colour than the black of the originals (No. 176).

Brown glazes were much used in North China, on clays varying from yellow-buff to almost white. The various kinds cannot yet be attributed to particular districts. Some, more heavily built, with comparatively lustreless glaze, show affinities with the incised and painted stonewares made (among other places) at TZ'Ù CHOU. Others crowd together under the omnibus title of " HONAN " wares, and among them are many pieces whose thin and sensitive potting recalls that of the white Northern Ting porcelain.

The lustrous brown glazes of the " Honan " types were handled with masterly skill. On some tall bottles and fat jars, sharp-edged vertical ribs of white slip applied to the

body show through the glaze (Nos. 48, 51–2, 90). A white glaze, sharply contrasting with the brown-black, sometimes surrounds the lips of bowls or surprisingly covers the interior of a closed vessel (Nos. 58, 86, 88, 118). Most prized of all are the " oil-spot " pieces, in which bubbles bursting through the dark glaze have left a sprinkling of silvery speckles. There are jars and bottles with plant-forms freely painted on the brown glaze in an iron pigment burning to rust-colour. The same colour is induced to form a smooth, matt coat over the entire surface of some other pieces (the glaze called " kaki " by the Japanese) ; these are usually thin and finely made, and some might even be examples of the " red Ting " ware long known to have been made at the same kilns in Chihli as the better-known white porcelains. But one small bowl with the rust-coloured glaze (No. 111) shows under the foot a porcelain body and a touch of the faintly blue " ying-ching " glaze ; this piece was probably made at a local factory near Ching-tê Chên in Kiangsi Province.

The CHÜN wares take their name from Chün-Chou (modern Yü Hsien) in Honan, but there is kiln-evidence that they were also made elsewhere in this region of North China. Manufacture is believed to have continued from early Sung times into the 16th century, and one obviously Ming vase is included in the Exhibition (No. 150). Two bowls with grey-green opalescent glaze are possibly precursors of the Chün wares, dating from the T'ang period (Nos. 141, 142). With no external evidence it is hard to establish a chronological order based on shapes and quality of glaze, for the potters were clearly very conservative. Bowls, flat dishes, and two-handled jars are the commonest shapes ; the clay is usually dark grey in a broken section, but burns to a warm buff where free from glaze. The extraordinarily rich and sluggish glaze is known through chemical analysis to derive its almost invariable bluish tinge from iron, fired in a reducing (ill-ventilated) atmosphere ; and the strange purple or crimson patches and suffusions are due to reduced copper, deliberately applied, but apt to volatilise and take unpredictable forms in the heat of the kiln. The opalescence, bubbling and pitting of the surface may develop through the fiery decomposition of incorporated phosphates or even particles of clay (especially noticeable on No. 4). Seldom if ever was a clay slip applied to the body before glazing ; though one example (No. 73) appears to have had its foot dressed with white slip after glazing and before firing. The opaque elements in the glaze tend to recede from the lip of most vessels, and from the raised parts of the " bulb-pots " and stands to be mentioned later. These areas of thin glaze burn to a transparent yellowish or greenish-brown ; and exposed parts of the clay turn buff or warm orange. This indicates that the firing ended with a well-ventilated, " oxidising " phase, An oxidising fire turns copper green, and this explains the eruption of green in the middle of crimson passages (e.g., on No. 44, and especially on No. 93, where oxidised iron at the lip has actually produced rust-coloured spots like those on the brown-glazed wares). Many of the pieces show short wavy lines of darker tone in the opalescent areas, due to fissures which appeared at an early stage in firing and were subsequently filled up, by the more transparent glaze elements. These are known as " earth-worm marks " ; but, as Mr. Geoffrey Sayer has shown, the nickname is modern and has no sanction from early Chinese writers who, however, speak of " hare's fur " marks on Chün wares.

The Chün were never in the " classic " category of Imperial wares, but some of the pale blue monochrome pieces are so fine that acute modern critics have discerned their resemblance to the very rare Imperial wares made at Ju Chou in the same district with basically similar materials and methods. Tradition holds that the deep bulb-pots, of square or lobed section, and the shallow moulded flower-pot stands with cloud-scroll

feet, were made for the Palace. If this is true they must date from before 1127, when Northern Honan was lost by the Sung Empire to the Chin Tartars, or after 1280, when the country was re-united under the Mongol Yüan Emperors. The very rare bulb-pots are less well represented in the Exhibition than the stands. Vessels of this class are usually stamped with numerals, apparently running from 1-10 in diminishing order of size, and Mr. George G. Lee has made a preliminary survey of their significance (O.C.S. Transactions 21, p. 53). The vessels were moulded, and finished with special care ; the stands were supported from below in firing, on roughly oval pads of clay with numerous spurs of clay round the edge, which have left marks on the thin brown or greenish coat of glaze.

A class apart are the " GREEN CHÜN " wares, mostly deep bowls and shallow dishes fired on spurs. They must all have come from one factory, perhaps in Honan. The opaque olive-green glaze is full of bubbles and prone to crackle ; it covers the entire surface except the slightly cut foot-rims, where the grey body is concealed by a thin smear of glaze which turns brown in the last stage of firing. Some exceptionally fine examples are shown here.

A further small class about which little is known are the " SOFT CHÜNS," called " Ma Chün " by the Chinese after a hypothetical potter who first made them. The buff body burns orange at rim and foot ; it gives a dead note when struck. The soft-looking, waxy glaze, much crackled, also suggests a low degree of firing, and the crimson mottling which appears on the pale turquoise glaze lacks the flambé effect. Attempts to date and locate the making of these wares are speculative ; the Yüan and Ming periods have been suggested ; but some of the shapes are in keeping with the Sung, and the shallow bowl with flange handle (No. 196) is among the finest pieces in the Exhibition.

ARTHUR LANE

EXHIBITS

The specimens shown have been lent by members of the Society from their private collections.

The exhibits are all of the Sung period, except where otherwise stated.

1. Saucer-dish with opalescent lavender-blue glaze. *Chün* ware. Diameter 7⅞ in. *Mr H. R. N. Norton*
2. Bottle (*tan p'ing*) with pear-shaped body and tall funnel neck, grey-blue glaze. *Chün* ware. Height 11½ in. *Sir Herbert Ingram*
3. Saucer-dish with opalescent lavender-blue glaze. *Chün* ware. Diameter 7 in. *Mr A. L. Hetherington*
4. Jar of globular shape, short neck and two loop handles, opalescent lavender glaze, frosted with grey. *Chün* ware. Height 4¼ in. *Mrs Alfred Clark*
5. Bulb-pot (*hua p'ên*) of traditional corn measure (*cha tou*) form, the base pierced with five holes and incised with the numeral *Wu,* opalescent lavender glaze. *Chün* ware. Height 8 in. *Mrs Seligman*
6. Jar of globular shape, short neck and two loop handles, the crackled lavender glaze with two well-regulated purple splashes *Chün* ware. Height 5 in. *Sir Herbert Ingram*
7. Saucer-dish with opalescent blue glaze, the underside suffused with purple. *Chün* ware. Diameter 6¾ in. *Mr and Mrs C. W. Wright*
8. Jar of globular shape, short cylindrical neck and two loop handles, lavender-grey glaze. *Chün* ware. Height 4⅝ in. *Mr and Mrs R. E. R. Luff*
9. Bubble-bowl on small foot, opalescent lavender-blue glaze. *Chün* ware. Diameter 3⅜ in. *Mr H. R. N. Norton*
10. Jar of cylindrical form, perhaps a *jardinière*, supported on three cloud-scroll feet, opalescent pale lavender glaze. *Chün* ware. Diameter 7½ in. *Mr and the Hon Mrs R. C. Bruce*
11. Saucer-dish with opalescent lavender-blue glaze of *Ju* type. *Chün* ware. Diameter 6 in. *The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson*
12. Bubble-bowl with opalescent lavender-grey glaze, slight frosting. *Chün* ware. Diameter 3¼ in. *Mrs Sedgwick*
13. Bowl and Stand, the latter with six-lobed rim, both with opalescent lavender-grey glaze. *Chün* ware. Diameter 3¾ in. *Mr George F. de Menasce*
14. Bubble-bowl with opalescent lavender glaze frosted with grey and with bold purple splashes. *Chün* ware. Diameter 3⅜ in. *Dr and Mrs H. E. Rhodes*
15. Lotus-bowl of shallow shape, covered wth. an opalescent lavender-grey glaze, crackleid *Chün* ware. Diameter 6 in. *Sir Herbert Ingram*
16. Bowl of deep alms-bowl form covered with a rich opalescent lavender-blue glaze. *Chün* ware. Diameter 5½ in. *Sir Alan and Lady Barlow*
17. Libation-cup of oblong octagonal shape, with horse-head and loop handle, opalescent lavender-blue glaze suffused with faint purple bloom. *Chün* ware. Width 3½ in. (See No. 154.) *Sir Herbert Ingram*
18. Jar of globular shape with short cylindrical neck and two loop handles on the shoulders, covered with a close-fitting lavender-grey glaze, crackled in *Kuan* style round the base. *Chün* ware. Height 5¼ in. *Lord Cunliffe*

19. Bowl of deep alms-bowl form covered with an opalescent lavender-blue glaze with ice crackle. *Chün* ware. Diameter $5\frac{1}{2}$ in.
Mr George F. de Menasce

20. Lotus-bowl of small size, with octagonal nicked rim, the opalescent rich lavender glaze with purple splashes. *Chün* ware. Diameter $3\frac{1}{2}$ in. *Mrs Alfred Clark*

21. Vase of pear shape with flared neck, the base with five triangular perforations, opalescent lavender glaze. *Chün* ware. Height $7\frac{1}{4}$ in.
Mr Sidney L. Moss

22. Bowl of deep shape with crackled lavender-blue glaze. *Chün* ware. Diameter $7\frac{1}{2}$ in.
Mrs Blanco White

23. Shallow bowl with incurved sides, rich lavender-blue glaze. *Chün* ware. Diameter $4\frac{1}{4}$ in. *Mrs Seligman*

24. Large bowl of deep conical shape covered with an opalescent lavender-blue glaze. *Chün* ware. Diameter $9\frac{1}{8}$ in.
Mr and Mrs Desmond Gure

25. Shallow bowl with incurved sides and rich lavender-blue glaze. *Chün* ware. Diameter $4\frac{1}{2}$ in. *Mrs Seligman*

26. Bowl of beggars'-bowl form with a light lavender-grey-blue glaze. *Chün* ware. Diameter 6 in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

27. Flower-pot stand (*p'ên t'o*) of circular shape with two bands of nipples, on three cloud-scroll feet, the opalescent lavender-blue interior with "earth-worm marks," the exterior with purple glaze frosted with grey. The base with numeral *san* incised. *Chün* ware. Diameter $8\frac{1}{4}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

28. Bubble-bowl with flocculent lavender glaze, the interior with three regulated purple splashes and three others on the exterior. *Chün* ware. Diameter $3\frac{1}{2}$ in.
Mr and Mrs Brodie Lodge

29. Large bowl of deep conical shape covered with an opalescent lavender-blue glaze. *Chün* ware. Diameter $8\frac{1}{2}$ in.
Sir Herbert Ingram

30. Bubble-bowl with light opalescent lavender glaze. *Chün* ware. Diameter $3\frac{1}{8}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

31. Flower-pot stand of circular shape, the exterior with two bands of nipples, supported on three cloud-scroll feet, opalescent lavender-blue glaze frosted with grey. The base with numeral incised. *Chün* ware. Diameter $7\frac{3}{4}$ in. *Mr and Mrs Brodie Lodge*

32. Bowl of deep conical shape, opalescent lavender-blue glaze and four well-regulated purple splashes on the exterior. *Chün* ware. Diameter $5\frac{3}{4}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

33. Saucer-dish with fluted rim and flat unglazed base, covered with a close-fitting grey-blue glaze and large purple splashes. *Chün* ware. Diameter $4\frac{7}{8}$ in. *Lord Cunliffe*

34. Conical bowl covered with a lavender-blue glaze and a single purple splash in the interior. *Chün* ware. Diameter 7 in.
Sir David Home

35. Flower-pot stand of large size and circular shape, a double band of nipples round the exterior, supported on three cloud-scroll feet. The interior suffused in parts with purple, on a lavender-blue glaze frosted in parts and repeated on the exterior. Incised numeral *êrh*. *Chün* ware. Diameter $9\frac{1}{2}$ in.
Mr George F. de Menasce

36. Small bowl covered with a flocculent lavender-blue glaze coagulating round the foot. *Chün* ware. Diameter 4 in.
Brigadier and Mrs B. C. Lake

37. Bowl of almost conical form covered with a very light lavender glaze flecked round the rim on the exterior. *Chün* ware. Diameter $7\frac{1}{2}$ in. *Mr H. R. N. Norton*

38. Conical bowl of small size and unusual form, pale opalescent lavender-blue glaze with purple splash in the interior. *Chün* ware. Diameter $5\frac{1}{4}$ in. *Mr and Mrs Desmond Gure*

39. Dish with everted rim, opalescent lavender-blue glaze, brown-tinted in the well and on the rim, five spur marks on the base. *Chün* ware. Diameter $7\frac{1}{4}$ in. *Mrs Alfred Clark*

40. Conical bowl with crackled grey-green glaze. *Chün* ware. Sung Dynasty or later. Diameter $7\frac{1}{4}$ in. *Mr and Mrs Desmond Gure*

41. Flower-pot stand with everted and barbed rim and lobed well on three cloud-scroll feet. Covered with an opalescent lavender-blue glaze frosted in parts and with "earth-worm marks," the exterior suffused with purple. Incised numeral *ssŭ*. *Chün* ware. Diameter $8\frac{7}{8}$ in. *Dr T. H. Shire*

42. Dish with opalescent lavender glaze, a large curved purple splash of fish form in the centre. *Chün* ware. Diameter $6\frac{1}{2}$ in.
Dr T. H. Shire

43. Jar and cover, the latter with knop, the pear-shaped body covered with a close-fitting and slightly crackled lavender-grey glaze. *Chün* ware. Height 4 in.
Mrs. Seligman

44. Large bowl of deep conical shape, opalescent lavender-blue glaze with three large purple splashes in the interior and suffused with purple on the exterior. *Chün* ware. Diameter $8\frac{7}{8}$ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

45. Wine-ewer with melon-shaped body, funnel neck, scroll spout and ribbed loop handle, covered with a dark brown almost black glaze, the base inscribed in similar palette *Yung Ho Nien*. Possibly *Tz'ü Chou* ware. Height $8\frac{1}{4}$ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

46. Bowl of depressed globular shape with contracted mouth, the ribbed body covered with a lustrous black glaze revealing the ribs in a light tone. *Honan* ware. Height $3\frac{1}{2}$ in. *Lord Cunliffe*

47. Jar with wide mouth covered with a lustrous black glaze ornamented with leafage in rust brown, the *kaki* of the Japanese. *Honan* ware. Height 7 in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

48. Bowl of depressed globular shape covered with a brown glaze and ornamented with ribbing of a lighter tone. *Honan* ware. Height $3\frac{1}{2}$ in. *Mr and Mrs Howard Hansford*

49. Ewer with barrel-shaped body, grooved loop handle, trumpet neck and almost straight spout, covered with a smooth black glaze. Possibly *Tz'ü Chou* ware. Height 7 in. *Major-General Sir Neill Malcolm*

50. Vase of baluster shape with foliate neck, covered with a lustrous black glaze. *Honan* ware. Height $6\frac{1}{2}$ in.
Sir Alan and Lady Barlow

51. Vase (*mei p'ing*), the ribbed body covered with a rich black glaze not quite reaching the foot, the ribs in light relief. *Honan* ware. Height 10 in. *Mrs Alfred Clark*

52. Jar of small size with short cylindrical neck and two loop handles on the shoulders, the ribbed body covered with a dark brown glaze, the ribs in cream relief. *Honan* ware. Height $3\frac{1}{8}$ in. *Mr and Mrs Desmond Gure*

53. Shallow bowl with rich black oil-spot (*yu teki*) glaze. *Honan* ware. Diameter $4\frac{1}{2}$ in.
Mr George F. de Menasce

54. Dish with foliate rim of *Ting* ware form, the lustrous black glaze evenly splashed and flecked in rust brown. *Honan* ware. Diameter $7\frac{3}{4}$ in. *Mrs Alfred Clark*

55. Jar of squat form with wide mouth covered both inside and out with a dark brown oil-spot glaze. *Honan* ware. Diameter $3\frac{1}{2}$ in.
Mr A. L. Despointes

56. Jar of almost rouleau form with two loop handles on the neck and a recessed band round the base, covered with an oil-spot glaze of dark rich tone. *Honan* ware. Height $4\frac{1}{2}$ in. *Mrs Alfred Clark*

57. Bottle with slender oviform body, tubular neck and trumpet mouth covered with a lustrous black glaze. *Honan* ware. Height $10\frac{3}{4}$ in. *Mr George F. de Menasce*

58. Tea-bowl with rich dark oil-spot glaze, a cream band round the lip. *Honan* ware. Diameter $5\frac{3}{4}$ in. *Mrs Alfred Clark*

59. Vase or flower-holder with oviform body, cylindrical neck and flared rim, the shoulders with five vertical spouts, covered with a brown glaze. Possibly *Tz'ü Chou* ware. Height $8\frac{1}{4}$ in. *Mr A. L. Despointes*

60. Tea-bowl of almost *ya shou pei* form, covered with a lustrous black glaze with traces of gold decoration in the form of panels of characters, *fu shou hai shan*, as in the Prince Li example. Perhaps *Ching-tê Chên* district. Diameter $4\frac{1}{4}$ in. (See No. 64.)
Mrs Seligman

61. Bowl of ribbed melon shape with contracted mouth covered with a lustrous browny-black glaze, the ribs in light relief. *Honan* ware. Diameter $5\frac{3}{4}$ in. *Mr S. Harrison*

62. Bowl of wide shallow shape with upright sides, covered with a brilliant graduated oil-spot glaze of lustrous tone. *Honan* ware. Diameter $6\frac{3}{4}$ in. *Mrs Alfred Clark*

63. Vase of oviform shape with small cylindrical neck and ribbed loop handles, the body with olive-brown glaze, ornamented with floral sprays and characters in dull red. *Honan* ware. Height 10 in.
Mr and the Hon Mrs R. C. Bruce

64. Tea-bowl of almost *ya shou pei* form, covered with a dark glaze shot with brown and decorated in gold with bamboos and floral motifs. Possibly *Ching-tê Chên* district. Diameter $4\frac{3}{8}$ in. (See No. 60.)
H.M. The King of Sweden

65. Jar of depressed globular form, the upper half with a dark almost black glaze decorated with large spots in horizontal rows. *Honan* ware. Diameter $5\frac{3}{4}$ in.
Mr George F. de Menasce

66. Bowl of almost conical form with contracted rim covered with a lustrous black glaze finely splashed with rust in the interior. *Honan* ware. Diameter $5\frac{1}{2}$ in.
Lord Cunliffe

67. Double-gourd vase with two loop handles at the waist, covered with a close-fitting dark brown almost black glaze nearly reaching the base. Possibly *Tz'ü Chou* ware. Height $8\frac{1}{8}$ in. *Mr and Mrs Desmond Gure*

68. Dish with everted rim covered with an opalescent lavender-blue glaze, five spur marks on the base. *Chün* ware. Diameter $6\frac{7}{8}$ in. *Mr and Mrs Brodie Lodge*

69. Large saucer-dish with crackled opalescent lavender-blue glaze frosted with grey in parts, five large spur marks on the base. *Chün* ware. Diameter $11\frac{1}{4}$ in.
Lord Cunliffe

70. Dish with everted rim on a circular foot covered with an opalescent lavender-blue glaze. *Chün* ware. Diameter $7\frac{1}{8}$ in.
Mrs Seligman

71. Saucer-dish, the underside with countersunk base and three spur marks, covered with a frosted opalescent lavender glaze. *Chün* ware. Diameter 7 in.
Mr and Mrs Brodie Lodge

72. Tea-bowl with unusual everted rim and *ya shou pei* form, covered with a crackled pale lavender glaze. *Chün* ware. Diameter $4\frac{1}{2}$ in.
Mrs Alfred Clark

73. Bowl of conical shape and contracted mouth covered with an almost "clair-de-lune" glaze and two purple splashes, the foot coated with white slip. *Chün* ware. Diameter $7\frac{3}{8}$ in. *Mrs Seligman*

74. Bowl of conical *ya shou pei* form covered with a pale opalescent lavender glaze and some crackle. *Chün* ware. Diameter $4\frac{3}{4}$ in.
Mr and Mrs Brodie Lodge

75. Dish with everted rim and opalescent lavender-blue glaze of richer tone on the underside which has three spur marks. *Chün* ware. Diameter $7\frac{1}{2}$ in. *Mr E. G. Kostolany*

76. Small bowl with everted rim covered with a close-fitting opalescent lavender-blue glaze. *Chün* ware. Diameter $4\frac{3}{4}$ in. *Lord Cunliffe*

77. Large bowl of deep conical form with contracted mouth covered with an opalescent lavender-blue glaze. *Chün* ware. Diameter $8\frac{1}{4}$ in. *Mr and Mrs C. W. Wright*

78. Lotus dish with fluted and barbed rim covered with a close-fitting lavender-blue glaze, the base with three spur marks. *Chün* ware. Diameter $4\frac{5}{8}$ in. *Lord Cunliffe*

79. Brush-washer (*hsi*) of shallow circular shape with loop handle protected by a shaped flange and covered with an opalescent lavender-blue glaze in parts frosted with grey. *Chün* ware. Diameter $7\frac{1}{2}$ in. (See No. 196.) *Mrs Blanco White*

80. Bowl of shallow form with everted rim ; in the centre, a purple splash of butterfly shape on a pale lavender glaze. *Chün* ware. Diameter $5\frac{3}{8}$ in. *Lord Cunliffe*

81. Bowl of conical form with contracted mouth covered with an opalescent lavender-blue glaze of fine bloom repeated on the exterior. *Chün* ware. Diameter $7\frac{1}{2}$ in.
Mrs Seligman

82. Jar with oviform body and small grooved neck, boldly decorated on an almost black glaze with flower and leaf sprays in rust colour. *Honan* ware. Height 8 in.
Mr and the Hon Mrs R. C. Bruce

83. *Mei P'ing* vase, with horizontally grooved body covered with a warm brown glaze and oil-spots. *Honan* ware. Height $12\frac{1}{2}$ in.
Lord Cunliffe

84. Jar with oviform body and small grooved neck, covered in a dark brown glaze with stylised birds and leaf sprays in rust colour. *Honan* ware. Height $7\frac{1}{2}$ in.
Sir Alan and Lady Barlow

85. Bottle with pear-shaped body and trumpet neck, a shape found in late Sung blue-and-white wares, the warm brown glaze with stylised birds in rust colour. *Honan* ware. Height $10\frac{1}{2}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

86. Tea-bowl of conical shape covered with a brilliant black glaze, the rim with a white band. *Honan* ware. Diameter $5\frac{1}{2}$ in.
Mr and Mrs Peter Harris

87. Vase with horizontally grooved baluster body and trumpet neck, nearly *yen-yen* form, the black lustrous glaze with rust coloured markings round the trumpet neck. *Honan* ware. Ming dynasty. Height $11\frac{1}{4}$ in.
Mrs Seligman

88. Tea-bowl with dark, almost black, glaze, the rim with a white band. *Honan* ware. Diameter $4\frac{5}{8}$ in. *Mr A. L. Despointes*

89. Bottle of pear shape with trumpet neck covered with a brilliant black glaze turning to rust colour near the foot. Possibly *Tz'ü Chou* ware. Height $11\frac{3}{4}$ in. *Mrs Alfred Clark*

90. Large jar with vertically ribbed globular body, short cylindrical neck andt wo flat ribbed handles on the shoulders, covered with a lustrous black glaze showing a lighter tone on the ribs. *Honan* ware. Height 11 in. *Major-General Sir Neill Malcolm*

91. Jar with wide mouth and short cylindrical neck with two loop handles on the shoulders, covered with a close-fitting grey glaze. *Chün* ware. Height $5\frac{1}{4}$ in. *H.M. The King of Sweden*

92. Saucer-dish of large size covered with a fine green glaze, five spur marks on the base. *Green Chün* ware. Diameter $10\frac{1}{2}$ in. *Lord Cunliffe*

93. Jar with globular body, short cylindrical neck and two loop handles on the shoulders, covered with a crackled lavender glaze and traces of green splash. *Chün* ware. Height 5 in. *Mr and the Hon Mrs R. C. Bruce*

94. Bowl of deep conical shape covered with a fine green crackled glaze. *Green Chün* ware. Diameter $5\frac{1}{2}$ in. *Mrs Seligman*

95. Bubble-bowl with smooth green glaze of olive tint. *Green Chün* ware. Diameter $3\frac{1}{2}$ in. *Mr A. L. Hetherington*

96. Dish or shallow bowl covered with a crackled green glaze, on circular foot. *Green Chün* ware. Diameter 7 in. *Mr and Mrs Brodie Lodge*

97. Incense-burner with globular body and flared neck, on tripod support, covered with a smooth green glaze. *Green Chün* ware. Height $1\frac{7}{8}$ in. *The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson*

98. Large bowl of deep conical shape with incurved rim covered with a sea-green glaze. *Green Chün* ware. Diameter 9 in. *The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson*

99. Bubble-bowl covered with a boldly crackled green glaze. *Green Chün* ware. Diameter $3\frac{3}{8}$ in. *Mr and Mrs Howard Hansford*

100. Dish with everted rim of typical *Chün* form covered with a green glaze, three spur marks on the base. *Green Chün* ware. Diameter $7\frac{3}{8}$ in. *Mrs Alfred Clark*

101. Large bowl of deep conical shape, incurved rim, covered with crackled green glaze. *Green Chün* ware. Diameter $8\frac{1}{4}$ in. *Mrs Seligman*

102. Large bowl of deep shape covered with a green glaze slightly flecked and showing frost markings. *Green Chün* ware. Diameter $8\frac{5}{8}$ in. *Sir David Home*

103. Dish of almost saucer shape on a circular foot covered with a close-fitting green glaze. *Green Chün* ware. Diameter $6\frac{1}{4}$ in. *Dr and Mrs H. E. Rhodes*

104. Jar of massive construction, the globular body with two loop handles on the shoulders, covered with an opalescent crackled glaze. *Chün* ware. Height $7\frac{1}{4}$ in. *Sir David Home*

105. Bubble-bowl covered with a large crackled green glaze in the interior, close-fitting on the exterior. *Green Chün* ware. Diameter $3\frac{1}{2}$ in. *H.M. The King of Sweden*

106. Bubble-bowl with crackled opalescent glaze of light tone. *Chün* ware. Diameter $3\frac{1}{2}$ in. *H.M. The King of Sweden*

107. Bubble-bowl with green glaze, supported on a small circular foot. *Green Chün* ware. Diameter $3\frac{1}{2}$ in. *H.M. The King of Sweden*

108. Dish of almost saucer shape supported on a circular foot and covered with a very even crackled green glaze. *Green Chün* ware. Diameter 7 in. *H.M. The King of Sweden*

109. Bowl of conical shape with a raised band round the rim, covered with a close-fitting olive-green glaze, some frost marking on the rim. *Green Chün* ware. Diameter $8\frac{1}{4}$ in. *Mr George F. de Menasce*

110. Jar, the oviform body with short neck and two ribbed loop handles, with a brilliant black and *kaki* or rust glaze not quite reaching the base. *Honan* ware. Height $6\frac{1}{4}$ in. *Mr and Mrs Brodie Lodge*

111. Bowl of small deep shape with everted rim, covered with a rust-coloured glaze, the foot rim with *Ying Ch'ing* type of glaze. *Ching-tê Chên* district. 12th to 14th century. Diameter $4\frac{3}{4}$ in. *Sir Herbert Ingram*

112. Vase with oviform body and short flared trumpet neck, covered with an even light brown glaze of *kaki* type. *Honan* ware. Height 10 in. *Sir Herbert Ingram*

113. Bowl of depressed globular shape, horizontally grooved and covered with a rust-brown glaze. *Honan* ware. Diameter 4 in. *Mrs Walter Sedgwick*

114. Jar, the oviform body with short neck and two loop handles, the black glaze shot with brown. *Honan* ware. Height $6\frac{1}{2}$ in.
Mr H. de Laszlo

115. Tea-bowl of small conical form covered with a rust-brown glaze through which can be seen a darker body. *Honan* ware. Diameter $4\frac{3}{8}$ in. *Mr H. R. N. Norton*

116. Bowl of conical form with contracted rim, the interior with five alternate rust-brown and black radiating panels, the exterior with a typical black glaze. *Honan* ware. Diameter $7\frac{3}{4}$ in. *Sir Herbert Ingram*

117. Globular bowl with contracted mouth, the exterior with close-fitting rust glaze, the interior with black glaze shot with brown. *Honan* ware. Diameter 5 in. *Lord Cunliffe*

118. Covered bowl with lustrous black glaze boldly decorated with rust splashes, the interior of the bowl with an ivory glaze. *Honan* ware. Diameter $6\frac{1}{2}$ in.
Mrs Alfred Clark

119. Jar with eight vertically lobed sides and contracted mouth covered with a rust-coloured glaze almost reaching the light base. *Honan* ware. Height $3\frac{5}{8}$ in.
H.M. The King of Sweden

120. Bowl of conical shape with contracted rim, the interior decorated in shot black and rust with five alternate radiating panels, the exterior in similar palette. *Honan* ware. Diameter 7 in. *Sir Alan and Lady Barlow*

121. Shallow bowl or dish with typical *Ting* style lobed rim, covered with a rust-brown glaze with traces of oil-spot. *Honan* ware. Diameter $6\frac{3}{8}$ in. *Mr and Mrs C. W. Wright*

122. Jar with oviform body and cylindrical neck, two loop handles low down on the shoulders, rust-brown glaze on a light body. *Honan* ware. Height $4\frac{3}{4}$in. *Sir Herbert Ingram*

123. Jar of oviform shape with short tapering neck, unusually decorated in a light speckled ground with four zones of dark roundels. *Kian* ware. Height $4\frac{1}{2}$ in.
Dr and Mrs O. E. Manasse

124. Bowl of shallow conical form covered with an unusually brilliant and lustrous brown glaze with rust-brown and darker splashes and mottling. *Honan* type. Diameter 5 in.
Sir Alan and Lady Barlow

125. Jar with baluster body, surmounted by a short trumpet neck and covered with a brown glaze shot with black and in parts plum-coloured. *Honan* ware. Height $9\frac{1}{4}$ in.
Lord Cunliffe

126. Tea-bowl of shallow conical form covered with a dark rust glaze, brown at the edge. *Honan* ware. Diameter 5 in.
Mr George F. de Menasce

127. Jar with globular body and short cylindrical neck, with two grooved handles on the shoulders, the exterior with a rust glaze, the interior with dark glaze shot with rust. *Honan* ware. Height $3\frac{3}{4}$ in.
Mr George F. de Menasce

128. Basket-shaped jar, the grey exterior unglazed, the body with combed decoration, the neck with a band of projecting nipples in white glaze material, the interior glazed in rust-brown and lustrous black. Perhaps *Ching-tê Chên* area. Height $4\frac{3}{8}$ in. (C.f. Trans. O.C.S., Vol. 16, plate 4a.)
Sir Alan and Lady Barlow

129. Six-lobed bowl with lustrous black glaze shot with brown and splashed both inside and out with rust markings. *Honan* ware. Diameter $5\frac{3}{4}$ in. *Mr George F. de Menasce*

130. Bowl of shallow conical form with black glaze shot and splashed with rust. *Honan* ware. Diameter 6 in.
Sir Alan and Lady Barlow

131. Oviform jar of large size, the short neck with double loop handles, the whole covered with a rich lustrous black glaze. *Honan* ware. Height $9\frac{1}{2}$ in.
Sir Alan and Lady Barlow

132. Bowl of shallow conical form, large rust splashes on a lighter ground shot with lustrous black. *Honan* ware. Diameter $6\frac{1}{4}$ in. *Mrs Blanco White*

133. Flask of flattened covered bowl form with short uptilted spout with two loops for thongs, a grooved band round the centre of the body with another loop opposite the neck. The top with a foliate design in rust brush work on a black ground. *Honan* ware. Diameter 9 in. *Sir Herbert Ingram*

134. Ewer with ovoid body, very short spout, ribbed loop handle and trumpet neck with two small thong loops. Dark brown glaze with three blue-grey phosphatic suffusions. *T'ang* ware. Height $8\frac{1}{2}$ in.
Sir Herbert Ingram

135. Dish heavily potted with everted rim on a circular foot ; brown-black glaze with white and blue-grey phosphatic suffusions. *T'ang* ware. Diameter $9\frac{3}{4}$ in.
Sir Alan and Lady Barlow

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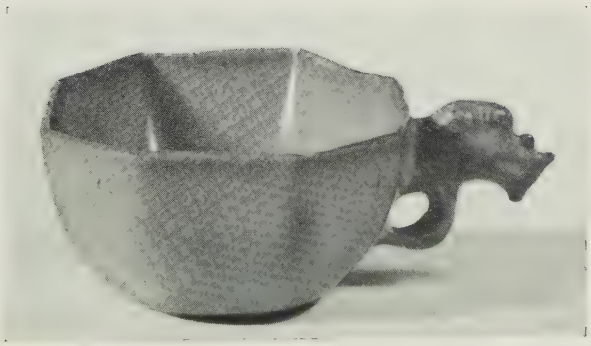

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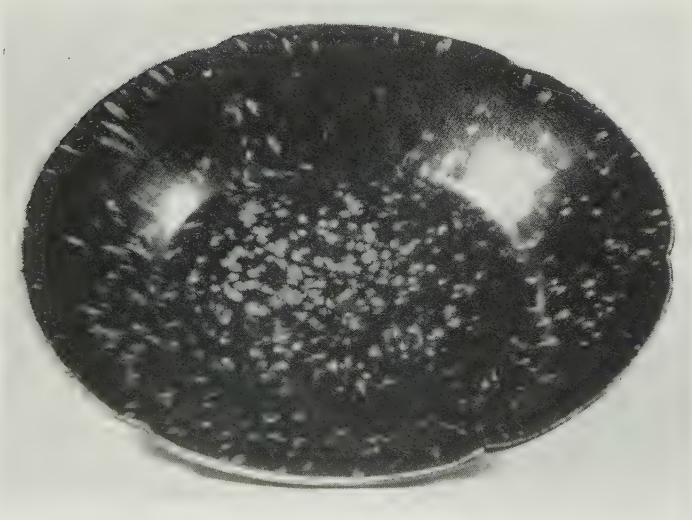

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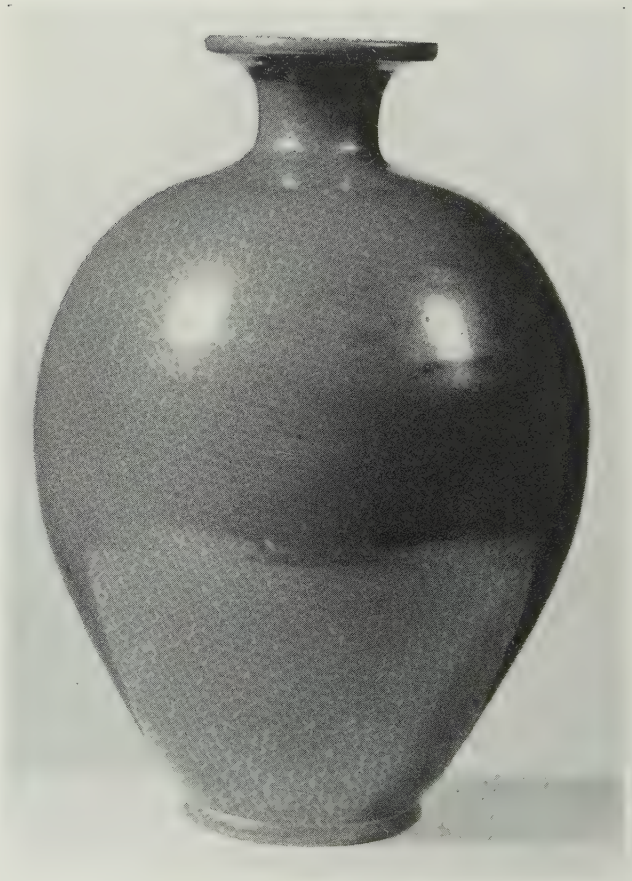

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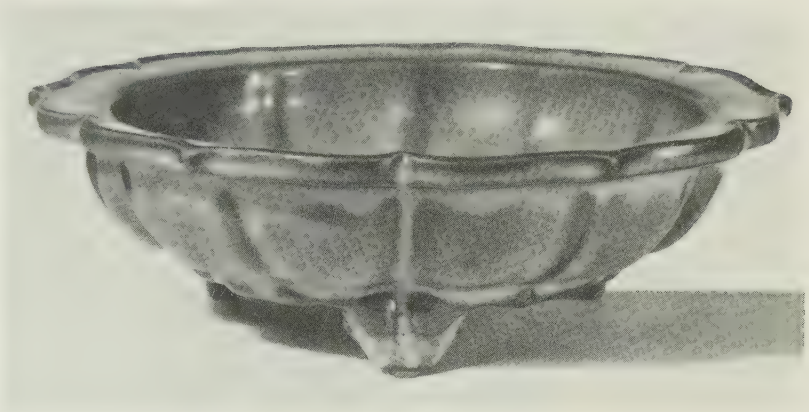

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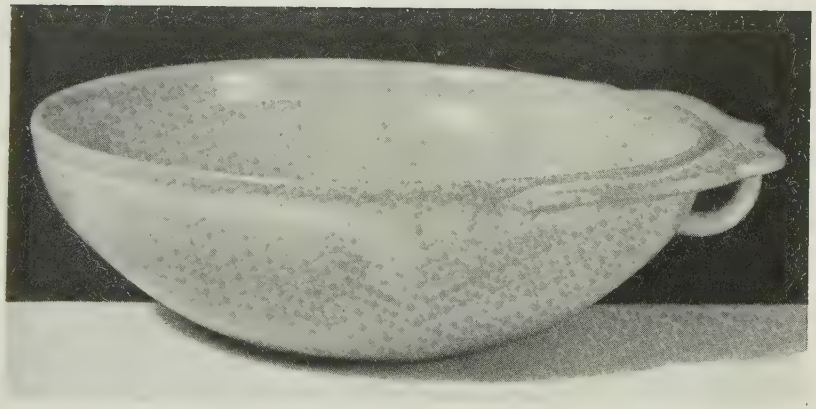

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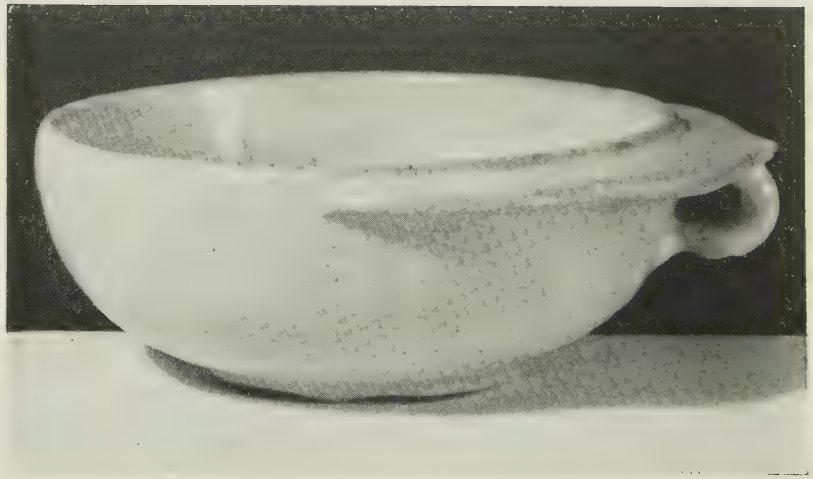

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136. Bottle with finely potted globular body and trumpet neck covered with a dark brown, almost black, glaze nearly reaching the foot. *T'ang* ware. Height $3\frac{3}{4}$ in.
Sir Herbert Ingram

137. Massive globular bottle with short bulbous neck, close-fitting almost black glaze ornamented with blue-grey phosphatic suffusions. *T'ang* ware. Height 8 in. *Mrs Alfred Clark*

138. Double-gourd bottle with two loop handles at the waist, covered with a close-fitting dark brown glaze not quite reaching the flat base. *T'ang* ware. Height $6\frac{3}{4}$ in.
Sir Herbert Ingram

139. Large bowl of globular shape and almost alms-bowl form with contracted mouth, the dark brown glaze decorated on the exterior with numerous blue-grey phosphatic suffusions, the interior nearly black with small splashes of the same decoration. *T'ang* ware. Diameter $11\frac{1}{4}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

140. Ewer with oviform body, short spout, grooved loop handle and trumpet neck, covered with an even dark brown glaze, light body. *T'ang* ware. Height 7 in.
Sir Herbert Ingram

141. Six-lobed saucer dish, grey-green glaze with frost markings, perhaps a *Chün* prototype. *T'ang* period. Diameter $4\frac{1}{2}$ in. (Excavated.)
Sir Herbert Ingram

142. Bowl of conical form with contracted rim, covered with a pale grey-green frosted glaze, on circular foot, perhaps a *Chün* prototype. *T'ang* period. Diameter 5 in. (Excavated.)
Sir Herbert Ingram

143. Bowl of shallow conical form covered with a *ch'a yeh mo* glaze with almost black splashes. *Honan* ware. Diameter 6 in. *Lord Cunliffe*

144. Conical bowl with light golden brown flecked glaze ornamented with three flower sprays evenly spaced in the interior, the exterior with a dark brown glaze. *Kian* ware. Diameter $6\frac{3}{4}$ in. *Mrs Alfred Clark*

145. Tea-bowl with two flower sprays in dark brown on a lighter flecked glaze in the interior, the exterior with dark brown and cream dappled glaze. *Kian* ware. Diameter $4\frac{3}{4}$ in. *Mr A. L. Hetherington*

146. Large conical bowl with contracted mouth, the warm brown body profusely flecked in shades of lighter brown, white and purple, the outer rim with water motif in similar palette. *Kian* ware. Diameter 8 in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

147. Tea-bowl with contracted mouth, the interior with three bold dark brown flower motifs on a light multi-coloured shot ground, the exterior dark brown over light slip. *Yung-ho* type. Diameter $4\frac{5}{8}$ in.
Lord Cunliffe

148. Conical bowl, the interior with two brown *feng huang* on a lighter golden brown shot ground, the exterior with typical light mottling on a brown glaze. *Kian* ware. Diameter $6\frac{1}{4}$ in. *Mrs Alfred Clark*

149. Bowl of plain deep shape with most unusual and intricate yellow-brown markings on a dark brown glaze which is repeated on the lustrous exterior. *Kian* ware. Diameter $6\frac{1}{2}$ in. *Sir Alan and Lady Barlow*

150. Incense-burner of bronze form with globular body, cylindrical neck and double handles, on tripod support, moulded in high relief with double masks and leafage, covered with a flocculent lavender glaze with purple splashes. *Chün* ware. Height $7\frac{1}{2}$ in. Ming dynasty. *Mr and Mrs Rudorf*

151. Jar with depressed globular body, short neck and loop handles, covered with a crackled plum glaze suffused with blue splashes, on a massive circular foot. *Chün* ware. Height 5 in. *Mrs Alfred Clark*

152. Bowl with straight sides, slightly incurved at the rim, the interior with an opalescent lavender-blue glaze, the exterior suffused with shades of blue and red. *Chün* ware. Height $4\frac{3}{4}$ in. *Mrs Alfred Clark*

153. Dish with everted rim, the opalescent lavender-blue body almost entirely covered with large purple splashes merging into crimson, repeated on the underside which has five spur marks. *Chün* ware. Diameter $7\frac{1}{8}$ in. *Mr and Mrs Peter Harris*

154. Libation cup of oblong octagonal shape, the interior with lavender-blue glaze, the exterior entirely covered with a rich crimson glaze merging to purple, the handle missing. *Chün* ware. Width $4\frac{7}{8}$ in. (See No. 17.)
Sir David Home

155. Bowl of large size and conical shape on circular foot, showing unusual characteristics of glazing, green glazed underneath, the exterior and interior with flocculent lavender-blue marbling on a crimson ground. *Chün* ware. Diameter $7\frac{7}{8}$ in.
Sir Alan and Lady Barlow

156. Flower-pot stand of circular shape, the exterior with a double band of nipples, supported on three cloud-scroll feet and covered with a rich purple and crimson glaze ; the interior covered with a lavender-blue glaze showing " earth-worm marks "; the base bearing the numeral *pa* and an incised inscription of two characters horizontally and three vertically the former reading " Lake pavilion," the latter " for use in the Orchid Lodge." *Chün* ware. Diameter 7 in. *Mrs Alfred Clark*

157. Bubble-bowl with opalescent lavender-blue glaze boldly splashed with purple and crimson both within and without. *Chün* ware. Diameter 3½ in. *Sir David Home*

158. Bulb-pot (*hua p'en*) with short cut-down neck, the bottom pieced with five holes ; the interior with an opalescent lavender glaze, the exterior of the body crimson and purple, the neck of lighter tone, incised number *san*. *Chün* ware. Height 6 ¾in. *The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson*

159. Bubble-bowl with lavender-blue glaze and darker blue tone splashes shading to purple. *Chün* ware. Diameter 3½ in. *Mr R. F. A. Riesco*

160. Bowl of conical shape with incurved rim, opalescent lavender glaze with purple splashes enriched with green, slight frost markings, the exterior with bold purple and crimson colouring. *Chün* ware. Diameter 7 in. *Mrs Alfred Clark*

161. Dish with everted rim and opalescent lavender glaze, green-toned in parts, the underside with more pronounced green and three spur marks, the centre of the dish with four bold crimson splashes. *Chün* ware. Diameter 7⅝ in. *Mr and Mrs Peter Harris*

162. Jar of pear shape entirely covered with a suffused purple and crimson glaze, green under the foot, copper rim at neck. *Chün* ware. Height 3½ in. *Sir Herbert Ingram*

163. Conical bowl with contracted rim, the pale lavender glaze with a single crimson splash in the interior. *Chün* ware. Diameter 6⅞ in. *Mrs Seligman*

164. Bubble-bowl with two large crimson and purple splashes in the interior on a pale lavender glaze, crackled exterior profusely splashed. *Chün* ware. Diameter 3⅜ in. *Mr A. L. Hetherington*

165. Bowl of deep shape with straight sides, lavender-blue glaze splashed both inside and out with crimson and purple. *Chün* ware. Diameter 4½ in. *Lord Cunliffe*

166. Dish with everted rim and close-fitting lavender-blue glaze, the top and underside with soft crimson and purple splashes, the base countersunk and with three spur marks. *Chün* ware. Diameter 7⅛ in. *Mr and Mrs Brodie Lodge*

167. Jar of almost oviform shape, the short cylindrical neck with a ribbed band, covered with a dark brown glaze. Possibly *Tz'ü Chou* ware. Height 9½ in. *Mr J. C. Thomson*

168. Jar of globular shape with wide neck covered with a rich browny-black glaze ornamented with vertical stripes. *Honan* ware. Height 5 in. *Mr S. Harrison*

169. Tea-bowl of conical shape with " hare's fur " glaze, the exterior shot with brown. *Chien* ware. Diameter 5 in. *Sir Frederick and Lady Whyte*

170. Lobed bowl and cover, the latter of lotus form, black lustrous glaze with rust splashes. *Honan* ware. Height 6 in. *Lord Cunliffe*

171. Tea-bowl of conical shape with channelled rim, covered with an iron-rust glaze, metal rim. *Chien* ware. Diameter 4½ in. *Mr George F. de Menasce*

172. Jar with depressed globular body and cylindrical neck with two loop handles, covered with a lustrous black glaze shot with rust. *Honan* ware. Height 5½ in. *Lord Cunliffe*

173. Tea-bowl of conical shape with dark lustrous " hare's fur " glaze, metal band at rim. *Chien* ware. Diameter 4¾ in. *Mr R. F. A. Riesco*

174. Tea-bowl of large size and conical form, with unusual everted rim, covered with a " hare's fur " glaze, rust-coloured round the rim. *Chien* ware. Diameter 6 in. *Sir Alan and Lady Barlow*

175. Jar with high hollow foot and lobed sides covered with an unusual green tinted glaze with spots and rust markings. Of a type found at *Chü-lu Hsien* in Chihli, destroyed in 1108 A.D. Height 4½ in. *Lord Cunliffe*

176. Tea-bowl of deep and large conical shape with lustrous black glaze shot with rust round the rim and with traces of purple slip to conceal the white clay. Probably *Honan* ware imitating *Chien* ware. Diameter 5½ in. *Sir Alan and Lady Barlow*

177. Tea-bowl of conical shape with fine lustrous "hare's fur" glaze and metal rim. *Chien* ware. Diameter $4\frac{7}{8}$ in. *Mrs Walter Sedgwick*

178. Conical bowl with dark brown, almost black, glaze decorated in the centre with a large leaf in shades of lighter reddy-brown. *Kian* ware. Diameter 6 in. *Mrs Alfred Clark*

179. Tea-bowl of conical shape covered with a grey-black glaze turning to slate in parts. *Chien* ware. Diameter $4\frac{3}{4}$ in. *H.M. The King of Sweden*

180. Saucer-dish painted round the rim on a black lustrous glaze with stylised birds and floral sprays in rust colour. *Honan* ware. Diameter $7\frac{1}{2}$ in. *Mr and Mrs* R. E. R. *Luff*

181. Tea-bowl of conical shape with dark brown glaze decorated in the interior with light splashes forming a flowering tree. *Kian* ware. Diameter $4\frac{5}{8}$ in. *Mr and Mrs Desmond Gure*

182. Shallow conical bowl with dark brown glaze and flowering branches in lighter slip. *Kian* ware. Diameter $5\frac{3}{8}$ in. *Lord Cunliffe*

183. Jar of massive oviform shape with short cylindrical neck the lustrous black glaze shot with rust round the shoulders. *Honan* ware. Sung dynasty or later. Height $8\frac{5}{8}$ in. *Mr J. C. Thomson*

184. Vase with globular body covered with a rust glaze and surmounted by a tubular neck with lustrous black glaze. *Honan* ware. Height $9\frac{3}{4}$ in. *Sir Alan and Lady Barlow*

185. Tall vase of sleeve form with horizontal grooving and four vertical loop handles, only the shoulder and neck glazed in a warm brown. *Tz'ü Chou* type. Height 13 in. *Dr L. R. James*

186. Vase with depressed globular body surmounted by a trumpet neck, glazed with a brilliant lustrous black in parts, the remainder shot with rust. *Honan* ware. Height $9\frac{1}{4}$ in. *Mr George F. de Menasce*

187. Bottle of squat shape with sloping shoulders and short trumpet neck covered with a lustrous black glaze. *Honan* ware. Height 7 in. *Mr P. H. Guimaraens*

188. *Mei p'ing* vase with double loop handles on the shoulders which are also seen on No. 131 above. Lustrous browny-black glaze. *Honan* ware. Height $9\frac{1}{2}$ in. *Mr J. C. Thomson*

189. Incense-burner with depressed globular body and flared cylindrical neck on tripod support, covered with a lavender-blue glaze. *Chün* ware. Height 6 in. *Mrs Blanco White*

190. *Mei p'ing* vase of lobed inverted baluster shape covered with a crackled and massed lavender-blue glaze. *Soft Chün* ware. Sung Dynasty or later. Height 6 in. *Sir Alan and Lady Barlow*

191. Water-dropper of persimmon shape covered with a thick lavender-blue glaze, the body slightly lobed. *Soft Chün* ware. Sung Dynasty or later. Height $3\frac{1}{2}$ in. *Mr George F. de Menasce*

192. Tripod incense-burner of small size with globular body and everted rim, covered with a flocculent almost turquoise glaze. *Soft Chün* ware. Sung Dynasty or later. Diameter 3 in. *Mr* R. F. A. *Riesco*

193. Water-dropper of small pear shape covered with a crackled pale turquoise glaze. *Soft Chün* ware. Sung Dynasty or later. Height $2\frac{1}{2}$ in. *Mrs Seligman*

194. *Mei p'ing* vase of small size covered with a brilliant sky-blue *Ma Chün* glaze with ice crackle. *Soft Chün* ware. Sung Dynasty or later. Height 5 in. *Mr and Mrs Brodie Lodge*

195. Melon-shaped bowl covered with a thick lavender-blue glaze with crimson splash near the neck. *Soft Chün* ware. Sung Dynasty or later. Diameter 4 in. *Sir Herbert Ingram*

196. Brush-washer (*hsi*) of shallow circular shape with loop handle protected by a shaped flange and covered with an unusually fine lavender-blue glaze in parts shot with crimson and near the base with a bold crimson splash. *Soft Chün* ware. Sung Dynasty or later. Diameter 8 in. (See No. 79 above.) *Sir Herbert Ingram*

197. Vase with globular body, cylindrical neck, and wide everted mouth, with lavender-blue crackled glaze and crimson splashes. *Soft Chün* ware. Sung Dynasty or later. Height $4\frac{1}{4}$ in. *Mrs Alfred Clark*

198. Jar of almost pear shape, covered with a blue glaze frosted round the contracted mouth. *Soft Chün* ware. Sung Dynasty or later. Height $4\frac{1}{4}$ in. *Mr H. de Laszlo*

199. Bottle of small size with lotus-moulded body and "garlic mouth," almost lapis glaze with two crimson splashes. *Soft Chün* ware. Sung Dynasty or later. Height $4\frac{1}{8}$ in. *Mrs Alfred Clark*

200. Bubble-bowl covered with a close-fitting dark grey-blue glaze. *Chün* ware. Diameter $3\frac{5}{8}$ in. *Mr. S. C. Coles*

201. Bowl of conical shape with contracted rim, covered with dark grey and pale lapis cloudy glaze, much crackled. *Chün* ware. Diameter $7\frac{1}{2}$ in. *Brigadier and Mrs B. C. Lake*

202. Bubble-bowl with unusual soft lavender glaze coagulating in parts and in others clear and showing a well-defined crackle. *Chün* ware. Diameter $3\frac{7}{8}$ in. *Sir Alan and Lady Barlow*

203. Miniature jar with depressed globular body and two loop handles covered with a brown glaze. Possibly *Tz'ü Chou* ware. Height $1\frac{5}{8}$ in. *Lady Ingram*

204. Miniature group of two Mandarin ducks
205. billing, symbolic of conjugal felicity, covered with a brown glaze. $1\frac{3}{4}$ in.; and a hound, the tail forming the loop handle. *Honan* ware. $1\frac{1}{2}$ in. *Lady Ingram*

206. Miniature jar of globular shape, covered with a rust glaze, the *kaki temmoku* of the Japanese. *Honan* ware. Height $2\frac{3}{4}$ in. *Lady Ingram*

207. Miniature jar of slender oviform shape, the dark brown glaze mottled in lighter tone. *Kian* ware. Height $2\frac{3}{4}$ in. *Mr. A. L. Hetherington*

208. Pair of miniature vases with baluster bodies
209. and funnel necks, covered with lustrous black glaze and slight rust markings. *Honan* ware. Sung Dynasty or later. Height $2\frac{3}{4}$ in. *Mr and Mrs Brodie Lodge*

210. Miniature bowl on foot covered with a brilliant black glaze. *Honan* ware. Height $1\frac{3}{8}$ in. *Lady Ingram*

211. Stem-cup with foliate mouth on a short stem and circular lobed foot, the bowl and part of the stem covered with a warm brown glaze. Perhaps end of T'ang or Sung. Height $2\frac{1}{2}$ in. *Mr and Mrs Brodie Lodge*

212. Bell of globular shape with slit, of European crotal type, the loop handle and dome with lustrous black glaze. *Honan* ware. Height $2\frac{3}{4}$ in. *Sir Frederick and Lady Whyte*

213. Pair of small tripod incense burners with
214. globular bodies and everted rims, covered with an opalescent lavender-blue glaze. *Chün* ware. Height $1\frac{3}{4}$ in. *Mr and Mrs Brodie Lodge*

215. Miniature alms-bowl covered with an opalescent lavender glaze. *Chün* ware. Diameter $2\frac{1}{2}$ in. *Lady Ingram*

216. Pair of miniature bowls covered with a close-
217. fitting opalescent lavender-blue glaze with slight frosting. *Chün* ware. Diameter $2\frac{1}{2}$ in. *Mr and Mrs Brodie Lodge*

218. Small incense-burner with globular body, short neck and everted rim, on tripod support, covered with a lavender-blue opalescent glaze and purple splashes. *Chün* ware. Height $2\frac{1}{2}$ in. *Sir Alan and Lady Barlow*

APPENDIX II

JU AND KUAN WARES

IMPERIAL WARES OF THE SUNG DYNASTY, RELATED WARES AND DERIVATIVES OF LATER DATE

CATALOGUE OF AN EXHIBITION

HELD BY THE ORIENTAL CERAMIC SOCIETY

FROM NOVEMBER 12TH TO DECEMBER 13TH, 1952

LONDON

THE ORIENTAL CERAMIC SOCIETY

48 DAVIES STREET W1

THE ORIENTAL CERAMIC SOCIETY

Patroness : HER MAJESTY QUEEN MARY

President : SIR ALAN BARLOW, BART., G.C.B., K.B.E.

★

Committee for the Exhibition of Ju and Kuan Wares

Chairman : SIR HARRY GARNER, K.B.E., C.B.

SIR PERCIVAL DAVID, BART.

BASIL GRAY, ESQ.

MISS SHEILA YORKE HARDY

A. J. B. KIDDELL, ESQ.

C. W. WRIGHT, ESQ.

The Exhibition will be open to
members only from November 12th to 18th
and to the public from November 19th to December 13th
from 10 a.m. to 5 p.m. ; Saturdays, 10 a.m. to 1 p.m.

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INTRODUCTION

"IT is impossible to foretell", says an enthusiastic late Ming writer in his discourse on Ju, Kuan, and Ko wares, "to what point the loss of these ancient wares will continue. For that reason, I never see a specimen but my heart dilates and my eye flashes while my soul seems suddenly to gain wings, and I need no earthly food, reaching a state of exaltation such as one could scarcely expect a mere hobby to produce". In the centuries that have followed the writing of those prophetic words, the destruction and disappearance of these precious wares have continued with gathering momentum. Yet despite their much diminished numbers, it is, I suppose, not to be expected, so far have we hapless moderns fallen from grace, that the visitor to the present exhibition, however keenly interested he may be, will have his feelings stirred in this same way, notwithstanding the satisfying display that has here been spread for his pleasure, his appetite and his edification.

On the subject of *Ju yao*, the first of these wares, I have already expressed myself at some length. In a paper which I had the honour to read to this Society in 1936, I set forth all the evidence on that subject that was then available to me. Reviewing this evidence, I arrived at what I considered to be a reasonably convincing identification of this extremely rare and highly estimable class of ware. The identification was, I had made clear, tentative. It was, therefore, a matter of considerable gratification to me to know that that most cautious and discriminating of connoisseurs, the late R. L. Hobson, had revised his previous opinion about two of the imperially inscribed pieces in the Eumorfopoulos Collection (Nos. B.100 and F.74) and had admitted them into the British Museum as specimens of Ju ware, later describing them as such in its "Handbook". In my paper I had said that as long as the sites of the old Ju-chou kilns remained undiscovered, we could not be certain of the identity of their products. Japanese experts, taking up again this difficult theme—*Ju yao* had already once been unsuccessfully identified with "*ying-ch'ing*"[1] ware—proceeded to identify first Chün,

[1] I am not in favour of the use of this unfortunate Chinese dealers' term, and would prefer, *faute de mieux*, to use the 14th Century expression *ch'ing pai* (greenish- or bluish-white) in its stead.

and then Northern celadon wares as Ju. Despite the relative commonness of Northern celadon ware, this latter view seems lately to have gained approval, perhaps too ready approval, in certain transatlantic quarters. Our Japanese colleagues, because, apparently, of a number of kiln sites of both Chün and Northern celadon wares which they claimed they had found in close proximity to Ju-chou, have put forward for their thesis a case of formidable plausibility. What was, however, not known to them is that two of the sites of the Ju-chou kilns had in the meanwhile been discovered, and that just before the outbreak of World War II, there came into my possession a small but important group of test pieces—not mere fragments—which had been found on these sites. These pieces have joined the now well-known dated and inscribed disc of *Ju yao* which is in the Foundation that bears my name, and are of course available for general inspection and for examination by all students. Those that have handled them have said that they leave no room for argument on the subject of Ju ware identification.

In the present display, there are some outstanding examples of Ju ware. I wish to refer in particular to the two charming cup-holders (Nos. 2 and 4) and the lovely vase (No. 3). The cup-holders are amongst the best of their kind, and in some ways superior in quality to the example in the Foundation. One of them (No. 2) bears on the inside of its base-rim an incised inscription which reads *Shou-ch'êng tien*[2], a palace mark. This beautiful piece was doubtless once in the imperial collection, and well worthy it is to have had so distinguished a background. The other cup-holder, though it has no palace mark, has in fact a glaze which is more unctuous and still finer in quality than its fellow. The rim of its flange, unlike that of the first, is cinquefoil in outline, and a delightful impression of overlapping leaves is created by the gracefully curving lines visible under the glaze on both surfaces. The vase (No. 3) I have already described and illustrated. It was shown in the Chinese Exhibition at the Orangerie where it more than held its own. Amongst Chinese antiquarians vases of Ju ware, it is well-known, are of proverbial rarity. But in addition to its great rarity, the glaze quality of this vase has for me I must confess, a peculiar allure that I find hard to reduce to words. I heartily commend these three pieces to the notice of our visiting friends.

An even more intriguing problem than that of the identity of Ju ware awaits the interested visitor to our exhibition. What is Northern Kuan ware? It is a question that has agitated the minds of an age-long succession of Chinese historians and antiquaries, and it has bothered not a few of the most distinguished of our Western authorities. This is no place for a full-dress discussion of the Northern Kuan problem. But I would like to repeat the expression of an opinion of mine that dates back almost twenty years[3], and that I still unrepentantly hold. It is that Northern Kuan ware was the imperial (*kuan*) ware which was made by the Ju-chou potters for the Palace at K'ai-fêng. The reasons for this conclusion are sinological in the main, and it would take too long and in any case it would be inappropriate to set them forth in this exhibition catalogue. An illuminating passage in the *Ching-tê-chên T'ao lu* tells us that the colour of the glaze of K'ai-fêng, *i.e.* Northern Kuan ware was *ch'ing*, with a tinge of red of varying depth of tone. On the strength of this observation Hobson ventured to describe—and I think not without good reason—a small globular jar in the Eumorfopoulos Collection (No. B.76, now in the British Museum) with a beautifully soft lavender glaze suffused with purple of wonderful tone as Kuan Chün. Another example of this class of ware is, in my

[2] 壽成殿, the Palace of Perfect Old Age.

[3] See Hobson, R. L., *Catalogue of the Chinese Pottery and Porcelain in the David Collection*, London, 1934, p. xx.

opinion, the large cinquefoil dish in the Foundation (*David Catalogue*, Pl. No. LXVI) which is covered with a moonlight-white (*yüeh pai*) crackled glaze, and fired on spurs, features which make it a fairly close relative of imperial Ju ware. In this category I also include our No. 18, while the charming washer (No. 16), with its leaf-shaped flange, covered with a lavender-blue glaze of great softness and density, is another and an outstanding specimen of this type of ware, partly Chün and partly Ju in character, but best classified, I think, as Northern Kuan. Most of the more ordinary examples of this same class of ware, however, have a deep green glaze, sometimes crackled, although also uncrackled, which is perhaps the *ta lü* of the Chinese authorities. Of this latter variety there is a fine specimen in the exhibition (No. 22). This dish has been fired on spurs, and the fairly close affinity that links it to Ju ware becomes more apparent when they are shown in proximity, as they are here.

This affinity appears to have resulted from the deliberate imitative efforts of the potters themselves. For it is not limited to glaze. Forms, too, were reproduced in varying degrees of accuracy, and the Kuan potters copied from and were in turn copied by their colleagues in other factories. The visitor to the exhibition will notice the striking similarity in form of the lovely Chün type cup-stand (No. 13) with its Ju counterpart (No. 4). Likewise, the small quatrefoil flower-pot (No. 62) has its opposite number in certain similarly shaped vessels and their stands of Chün ware, such as the well-known example in the Freer Gallery which Hobson has illustrated[4], and the small straight-sided hexagonal flower-pot (No. 64) with its close crackle in the boldly crackled Kuan example in the Foundation (*David Catalogue,* Pl. No. IX).

But there is yet another class of Kuan ware of the Sung dynasty—it is the best-known of all—that the student has to take into account. It comprises wares that have become familiar to us as Hsiu Nei Ssŭ Kuan and Chiao-t'an or Altar Kuan. "After the Sung dynasty had crossed the River to the South", says the *T'ao shuo*, " Shao Ch'êng-chang (he was at the time ' General Works Manager ' of the Imperial Court at Hangchou), as Director, founded what was called ' Shao's Manufactory ', in which was copied the ware formerly made at the Old Capital (*i.e.* at K'ai-fêng). He set up kilns at the Hsiu Nei Ssŭ (a Department of the Imperial Household), where he made a *ch'ing* ware which was called *Nei yao*, and also *Kuan yao* . . . Later (here the *T'ao shuo* quotes from the *Po wu yao lan*), beneath the Altar of Heaven new potteries were built, which were also called *Kuan yao* ". Extensive investigations into a number of kiln sites at Hangchou, first discovered in the winter of 1913-14, have been carried on in recent years, and the tale of their progress is now a matter of history. To put it briefly, the records reveal that the Chiao-t'an or Altar kiln sites of the Southern Sung period have in fact been discovered and identified (I happen to be one of the many who have visited this hallowed spot). But unless I am mistaken and have been misinformed, the Hsiu Nei Ssŭ factory site has never been found. Nor does it seem probable to me that it will. For the factory must have been a very small and exclusive affair, and its activities confined to furnishing the ceramic needs of the Palace and of the ancestral temples of the Imperial family. It was founded at the beginning of the Southern Sung dynasty and does not seem to have been in operation for more than a generation or two. Its site has since, reportedly, been built over.

How are we to distinguish between the *kuan* wares of the Hsiu Nei Ssŭ and those of the Chiao-t'an factories? The distinction is, I believe, one of quality, not of kind; for

[4] See Hobson, R. L., *Chinese Pottery and Porcelain*, I, pl. 37, fig. 2.

it depended, we are told, on " the intrinsic workmanship of their productions ". Both types of *kuan* ware are said to have had brown mouths and iron (-coloured) feet. But these are mere surface characteristics. *Nei yao*, that is Palace ware, was, as one would expect a superior class of ware to be, " of finely levigated clay and of very exquisite make ". It was in fact accounted " the delight of the age ". That very choice specimen which figures as No. 66 in the present exhibition is, in my judgment, unquestionably a specimen of Hsiu Nei Ssŭ ware, while No. 70 may be a waster from that factory. Of the Chiao-t'an or Altar Kuan ware we have a large and representative series of specimens in the exhibition. Some of them have a dark body, others a body varying from a rusty brown through a pale buff to almost a pure white in colour. Many of the specimens are kiln wasters, and these will afford the student splendid opportunities for a critical examination of glaze and body. The finest of the specimens of Altar *kuan* ware are of great merit, and some of these were accounted good enough to enter the Imperial Collections in the Ch'ien-lung period and to take their well-deserved places beside the generally more choice, not to say, more magnificent examples of Hsiu Nei Ssŭ ware in the Palace. Of both categories I was fortunate in being able to handle a considerable number of specimens in the Ku Kung storehouses in Peking in the spring and summer of 1929. I asked for and obtained the loan of some thirty of these for our Burlington House Exhibition. Similar specimens will be recognised and noted in the present display, of which I should like to designate the following for special mention: Nos. 33, 36, 37, 39, 62, 64, 67, 68, 69, 70 and 73.

The visitor to the exhibition may find himself rather at a loss to know how to distinguish between the Hsiu Nei Ssŭ and the Chiao-t'an *kuan* wares in certain cases. The truth of the matter is that many of the Sung wares merge almost indistinguishably into each other, so that it becomes a matter of great difficulty to fit such specimens into separate water-tight compartments and to label them distinctively. As Hobson has already pointed out, one of the puzzling features of the study of these Sung wares is the interrelation of the various makes. For this reason, it would be vain to try to pigeon-hole some of the specimens of the Ju, the Chün, the Tung-ching and the K'ai-fêng Kuan wares of Honan, just as it would be futile to attempt a scientific classification of the Hsiu Nei Ssŭ, the Chiao-t'an Kuan and the Lung-ch'üan wares of Chekiang. Rather than an individual identification of these border-line specimens, I would recommend a group classification of them. Indeed, the only logical and feasible method of dealing with these Sung wares would be to classify them topographically, as Mr. Honey has counselled us to do. For it is obvious that however successful Chinese potters may have been in their imitative endeavours—and some of them were devastatingly clever, as we know to our cost—they could not obtain the various types of clay which had been used by their predecessors and colleagues, especially when the latter were working in distant parts of China. As a result, notwithstanding certain excellent versions of Chün ware which were made in the South after the flight of the Imperial Court from K'ai-fêng, and even of Ju ware, of which there is an admirable Southern Sung version in the Foundation (No. A59), their body clay inevitably gives them away. Glazes could in most cases be tolerably well reproduced, although in their application a technical distinction can be noticed between the methods of the Sung potters and of their 18th century successors. But the body material is hard to reproduce. Yet, truth to tell, even this difficulty the 18th century potters sometimes appear to have overcome. In such cases and in the last resort, it remains only within the province of the connoisseur, the art critic *par excellence*, not the text-book compiler, or the historian, or the sinologist, or the technologist, to distinguish between the sheep and the goats in this particular field, and it would be futile for others to attempt to encroach upon his domain.

"Ko" wares present us with yet another problem. It has been suggested by Mr. Honey that *Ko yao* is a fiction invented by Kao Lien, that enthusiastic late Ming commentator to whom I have already referred. He gives our genial Chinese colleague too much credit I am afraid. The fable of the Chang brothers — it is, I submit, no fiction but an honest folklore fable — of *Ko yao* having been made by the Elder and *Chang yao* by the Younger of two brothers of a family of potters, appears in Chinese literature at least five to six decades earlier—I have not troubled to pursue its origin further back. For the story is related in the *Ch'un-fêng t'ang sui pi* of Lu Shen (1477-1544)[5], a native of Shanghai, a scholar and official as well as a renowned connoisseur, who died almost half a century before the publication of Kao Lien's work. Nor can I understand Mr. Honey's line of argument in this regard; for he seems to ascribe what he calls the "invention" of the "fiction" of *Ko yao* to the gratuitous whim of a garrulous and untrustworthy commentator. If that were so, the event would be unique in the history of Chinese ceramics. It would also seem to be out of character with the trend of literary development in China in the Ming period. Nevertheless, he is right, I think, in his reluctance to accept Ko attributions at face value, though obviously unjustified in his premises. For a story it is indeed that we have all—Chinese and Western connoisseurs alike—for so long cherished to our bosoms, although it has, I believe, a *raison d'être* that explains much that has remained enigmatic heretofore.

My own interpretation of the Ko fable is this. Since both the brother potters are said to have been residents of Lung-ch'üan, it is Lung-ch'üan ware alone that comes into question here and nothing else. The ware of the Elder Brother, by simple metonymy, came to stand for the earlier variety of Lung-ch'üan ware, that of the Younger Brother the later. "The presence or absence of lines of crackle was really the distinctive mark", to quote the compiler of the *T'ao shuo* in his discussion of Lung-ch'üan ware, "between the productions of the elder and the younger brothers". Accordingly, the earlier variety should be crackled, as indeed some of the dated and datable specimens of that ware in the Foundation will testify. These were made at or near Lung-ch'üan in the Northern Sung period, when the Court was established at K'ai-fêng in Honan Province, and when Lung-ch'üan and its neighbouring kilns were producing wares of peasant pottery class. When the Court, having crossed to the South, was finally established at Hangchou, it found itself cut off from the Honan centres of ceramic manufacture, and its attention had to be turned to the nearby kilns of Chekiang. Some of these were thereafter imperially patronized (and no doubt subsidized), so that as a result it is not surprising to find Lung-ch'üan wares of the Southern Sung period far superior in quality of material and in craftsmanship to those of an earlier epoch. Moreover, the finer pieces are seldom marred (for crackle was certainly a technical blemish at first) by the broken lines of glaze fissure of the earlier Chekiang wares. Thus, the Younger Chang, in the terms of the folklore parlance of the day, is said to have "improved upon the output of his Elder Brother in the fineness of his work, and the excellence of his designs". It was as a result, then, of this well-understood metonymical usage that *Ko yao* has become popularly and indissolubly associated with crackle, so that Chinese wares of all kinds and periods, ranging from the Sung dynasty down to those of the present day, of white and other monochromatic glazes, of blue and white and even of those with *famille verte* and *famille rose* decoration, which have an intentionally crackled glaze surface, have come to be loosely termed *Ko yao* by the Chinese.

[5] 春風堂隋筆, "Jottings from the Hall of the Spring Winds".

陸深

The blemish of crackle was soon turned to good account by the resourceful Chinese potters of the Southern Sung period, and we can today appreciate to the full the sensuous appeal of the bold colour-stained crackle lines in the glazes of the Chekiang wares, sometimes matt in surface with the dull lustre of polished marble, sometimes glossy with a luminosity of great brilliance. The best of all of these wares were the ceramic masterpieces of the Hsiu Nei Ssŭ, though a number of almost as attractive pieces were produced in the Chiao-t'an and the Lung-ch'üan kilns. Excellent examples of such crackled pieces are to be seen in Nos. 68, 80 and 98 in our exhibition.

The Kuan and the so-called " Ko " (which is more properly the closely crackled Kuan) wares of the Sung dynasty were later successfully, sometimes too successfully, copied by the skilful potters of Kiangsi. In a few isolated instances, they were gracious enough to inscribe the appropriate *nien-hao* of manufacture on their wares, and these rare specimens have been used by experts as a yardstick for date assessment. When did the practice of reproducing Sung wares begin? In my opinion, the manufacture of any of the more successful wares was carried on uninterruptedly, if not in the places of their origin, then wherever it could most conveniently be done, and for as long as there was a demand for them. In this way, Kuan and " Ko " wares were probably made throughout the Yüan and Ming dynasties, as indeed we know they were in the 18th and 19th centuries. In the *T'ao shuo* it is said: " The Ko porcelain fabricated anew at the close of the Yüan dynasty was clumsy in make and was also poor in colour ". The visitor to the exhibition will take note of Nos. 61, 63, 72, 74, 75 and 87, which have been described as of 13th-14th century date, and which I think may well be representative of the class so disparagingly referred to in the *T'ao shuo*. Of still later date there was in the Burlington House Exhibition a rare and most attractive octagonal stem-cup, the property of the Chinese Government, with the six-character mark of the Ch'êng-hua period (1465-1487) in a horizontal line in underglaze blue, in a script which was acknowledged to be very similar to that of the marks on the imperial blue and white and enamelled stem-cups of that period. And in the Foundation there is a small " Ko " type cup with the six-character mark of the same period, in a script which Brankston (who had made a special study of 15th century imperial date marks) described as that of the blue and white " Palace " bowls of that reign. Visitors to our exhibition will take note of Nos. 82-86 which are believed to be likewise of Ming date, though not necessarily of the Ch'êng-hua period. Specimens of this class have puzzled—and divided—the most experienced of connoisseurs (the remarkable *Yung-pao* marked Yung-chêng bottle-shaped vase which is illustrated in my Catalogue and which is now in the Foundation will be recalled in this connection). It is not surprising therefore that the Committee have found it a matter of extreme difficulty to arrive at a unanimous decision in the dating of a few of the specimens here shown. This state of affairs is not, in my opinion, a matter of disappointment or regret. It bespeaks, rather, a healthy symptom in the condition of our Society, and it portends for all of us ceramophiles a fruitful future of investigation, discussion and research.

Amongst the marked 18th century specimens here is one that will interest many of our visitors. This key piece is a foliated three-legged washer which has been moulded in the form of a water-chestnut flower and inscribed with the six-character Yung-chêng seal mark in underglaze blue on its base (No. 110). There is a very similar specimen in the Victoria and Albert Museum (Salting Collection), with a circular abraded patch in the centre of its glazed base, which has long been regarded as an 18th century copy of Sung Kuan ware[6]. But the quality and density of its crackled glaze is so different to that

[6] See Honey, W. B., *The Ceramic Art of China,* &c., London, 1944, pp. 93 and 215, and pl. 43(b).

No. 3. Height 8 in.

No. 4. Diameter $6\frac{3}{8}$ *in.*

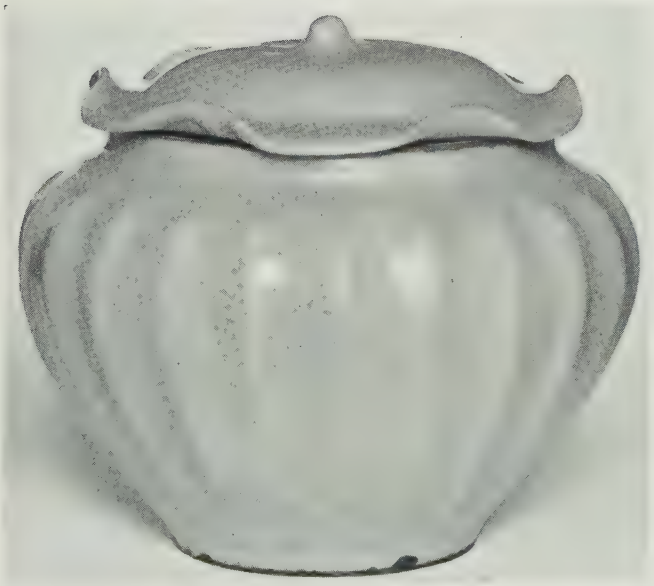
No. 5. Diameter $5\frac{1}{4}$ *in.*

No. 1. Diameter 5 in.

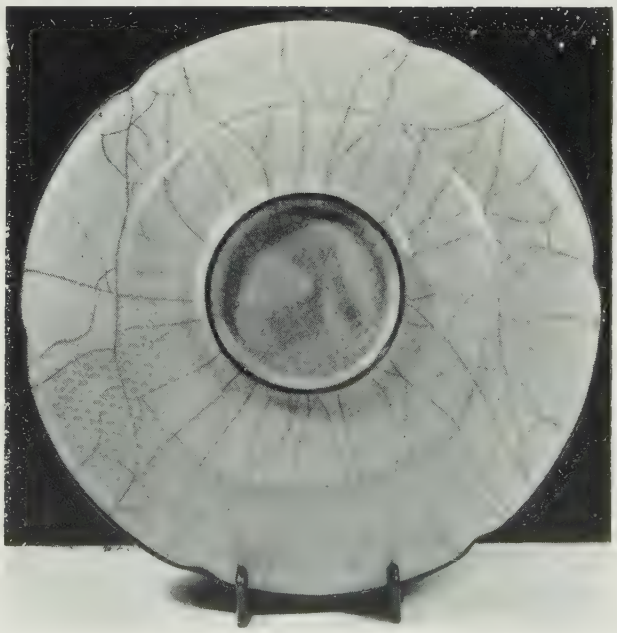
No. 2. Diameter $6\frac{3}{8}$ *in.*

No. 34. *Height* 10 *in.*

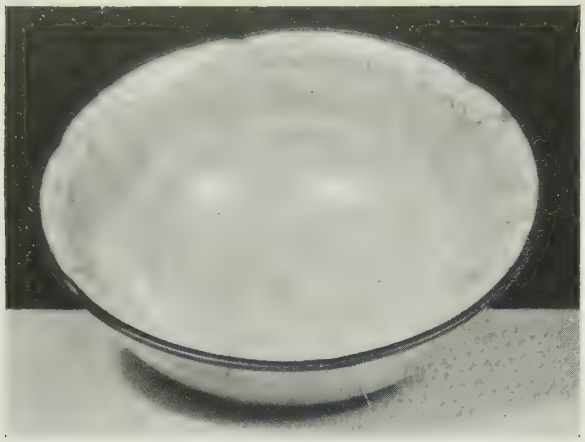
No. 33. *Height* 8½ *in.*



No. 39. *Height* 5 *in.*



No. 36. *Diameter* 7½ *in.*



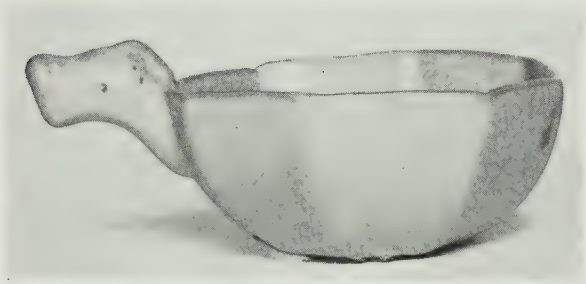
No. 79. *Diameter* $4\frac{5}{8}$ *in.*

No. 72. *Diameter* $4\frac{5}{8}$ *in.*

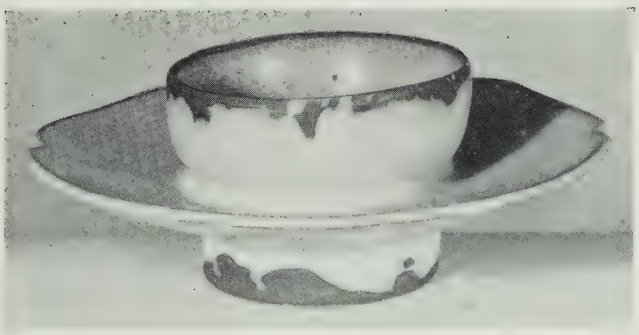
52 46 53 51 47
54 55 57 58 60

Height from 3 *in. to* 6 *in.*

No. 70. Diameter $7\frac{5}{8}$ in.



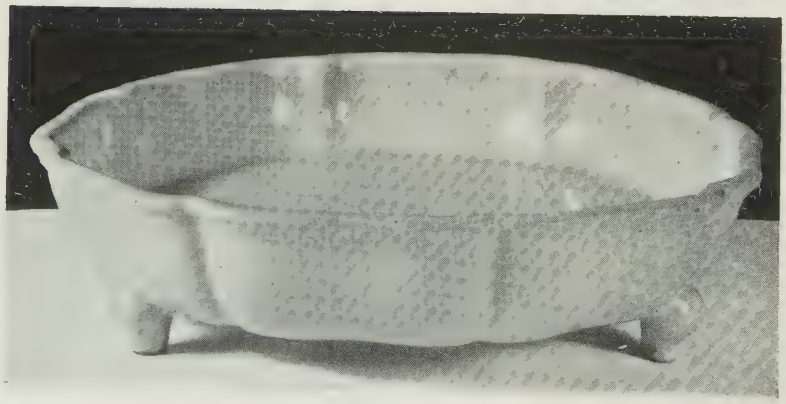
No. 11 Diameter $3\frac{3}{4}$ in.



No. 13 Diameter $5\frac{1}{2}$ in.

No. 68. Diameter $6\frac{1}{2}$ in.

No. 103. *Height* $10\frac{3}{4}$ *in.*



No. 110 *Diameter* $8\frac{1}{4}$ *in.*

of our Yung-chêng specimen that it seems fully to justify its professed claim to a Sung origin.

Together with the Ju, Kuan, and " Ko ", there are shown a few specimens of certain analogous wares. The so-called green Chün I have already referred to, and the presence of the Korean celadons, with their well-known affinities with Ju ware, calls for neither explanation nor excuse. Amongst others, we are showing two interesting specimens that I have ventured to designate Tung, *i.e.* Tung-ching ware. Tung-ching[7] or rather Tung-ch'ing[8], is a term beset on all sides by philological pitfalls. Chinese authorities are not agreed on the correct rendering of the term, or even on its semantic value. It has been variously written to signify " eastern green ", " winter green ", and even " correct green ", all of these being homophonous terms in Chinese; and writers on ceramics appear to be equally vague and confused in their descriptions of the ware. The 14th century author of the *Ko ku yao lun,* perhaps the earliest of its commentators, describes what he calls Tung[9] ware as of dull (or pale) green (*tan ch'ing*) colour marked with fine crackle lines, which when compared with the *kuan* ware of the period was lacking in its reddish tinge, and he concludes by saying that (like Ju ware) it was seldom seen. So uncertain in fact does he appear to have been of the nature of Tung ware and of its characteristics that he says also that it " has usually (!) a brown mouth and an iron-coloured foot ". My own interpretation of this vague and obscure passage is that it obviously refers to a class of ware so seldom seen in Southern China in the 14th century that it was unfamiliar to most writers, and apparently, few knew exactly what the term stood for, or how it should be written. *Tung yao*, in my opinion, was a ware that had originally been made in certain private factories in Honan during the 10th, 11th and 12th centuries. I would for my part reject all the variant readings for " Tung-ch'ing " and would proffer the following suggestion for the reader's consideration. " Tung-ch'ing ", I would say, refers to the Eastern Capital or K'ai-fêng, as distinguished from the Western Capital, or Hsi-ching, *i.e.* Loyang, so that it should be transliterated " Tung-ching "[10] (" Eastern Capital "), not " Tung-ch'ing "[11] (" Eastern green "). Tung-ching, the Eastern Capital, was the name by which K'ai-fêng itself was known in the Posterior Liang dynasty (907-922), and it is my belief and my present contention that the earliest of the so-called Tung wares was made there at that time. Being green in colour, it was later mistakenly referred to as " eastern green " (*tung-ch'ing*)[12] and still later as " winter green "[13] ware. By the time the Court had been forced to flee from K'ai-fêng, it had developed into what we now call Northern celadon ware, which in my opinion might likewise be called Tung (" Eastern ") ware.

My own conception of the earliest of these Tung wares is most nearly realized by the rare elliptical cup (No. 23) which our President has lent to the exhibition. This vessel, which is of greyish-buff clay that has burnt brown in the firing, is glazed a dull olive-brown colour, the glaze being marked with innumerable fine crackle lines. It was in the possession of the first of the Presidents of our Society, the late George Eumorfopoulos,

[7] 東京

[8] 東青 The *K'ao p'an yü shih* inverts the terminological order in its reference to " water pots of *ch'ing tung* ware ".

[9] 董 This is also a well-known Chinese patronymic which it has been suggested was the family name of the potters who originally made this ware.

[10] 東京 [11] 東青 [12] 東青 [13] 冬青

in whose collection it was, I think, erroneously described as T'ang Yü-hang ware[14], a description which involves a contradiction in terms. For the Yü-hang kilns were established in the Southern Sung period, that is to say, some two hundred years *after* the fall of the T'ang dynasty. Moreover, at Yü-hang was produced a totally different type of *kuan* ware, a specimen of this, with its dark body and purplish-grey glaze (*cf.* No. A24 in the Foundation) having been lent by the Chinese Government to the Burlington House Exhibition (*Catalogue,* Porcelain No. 102). Not very unlike our elliptical cup is a bottle-shaped " fillet string " vase with " dish-shaped " mouth in the Foundation (No. A28) which has an imperial inscription incised on its base. The rare and attractive libation cup (No. 11) in the exhibition which is of oblong octagonal form with an animal-head handle, the visitor will, I feel sure, not fail to notice. This early 12th century example of Tung ware is of delicate texture and is entirely covered, but for three spur-marks on its base, with a soft dull emerald-green crackled glaze. It appears to me to be in every respect a parent of the Ju ware of imperial fame. Its shape is very similar to that of another libation cup of Chün ware in the present display. This latter piece, which was also shown at our last exhibition, has " a horse head with loop handle " on one side, and it is covered with a glaze of lavender tone suffused with purple. Both pieces must be of almost contemporary date and their remarkable similarity of form graphically demonstrates the interrelation that prevailed between various makes of Honan ware in the Northern Sung period. Yet another similar Chün cup, minus its handle[15], now in the possession of Sir David Home, was shown in our last exhibition (No. 154). Like the complete specimen here shown, but unlike the Tung ware cup I have referred to, it was fired on an almost circular foot-rim. Since the so-called Northern celadon ware seems to me to be a technical development of the ware represented by our Nos. 11 and 23, I also regard Nos. 21 and 24 as examples of Tung ware.[16]

Our President, in an admirable paper which he read to a meeting of the Society fifteen years ago, expounded with great forensic skill and even greater felicity of expression what he termed the *raison d'être* of the private art collector. All that he said then is even more true today than when he addressed us. But I would ask to be permitted to add one further reason for the precarious existence of that fast-disappearing species of the *genus homo*. It is that the private collector justifies his existence by providing very necessary pabulum for the art critic and the art expert. In our particular field this could be translated into whetting their mental appetites with " problem pieces ", pieces which may prove one day to be duds after all, or else to emerge as key specimens of some newly identified class of ware of great significance. In the present exhibition we are glad to be able to show a few such " teasers "—would that there were more of them! For outside the protective limits of this Society's activities, it would be difficult, I think, to get together and to show freely a comparative series of such interesting controversial objects as from time to time we are able to do. And students of our subject are fortunate indeed that a Society such as ours continues to function in this country, and to hold thought-provoking exhibitions such as this of what must be invaluable material for instruction, technical and archaeological investigation, and textual research.

PERCIVAL DAVID

[14] See *Transactions of the Oriental Ceramic Society*, 1937-38, p. 11.

[15] See also *Chinese Ceramics in Private Collections,* p. 16 and fig. 27.

[16] See *Yueh Ware and Northern Celadon,* by R. L. Hobson, in *T.O.C.S.* for 1936-37, p.15.

EXHIBITS

All the specimens shown here have been lent by members of the Society from their private collections.

JU WARES

1. Ju yao brush washer with curved sides and flared foot rim, the underside with three spur marks, the whole covered with a lavender-blue glaze and fine crackle. Sung Dynasty. Diameter 5 in.
Sir Alan and Lady Barlow

2. Ju yao cup stand with metal-mounted saucer rim and spreading foot, covered with a finely crackled lavender-blue glaze and bearing the incised inscription inside the foot rim *shou ch'êng tien* (Palace of Perfect Old Age). Sung Dynasty. Diameter 6⅜ in.
Sir Harry and Lady Garner

3. Ju yao bottle with pear-shaped body and tapering neck surmounted by a small trumpet mouth and supported by a circular foot, glazed on the underside in lavender-blue with bold crackle in parts. Sung Dynasty. Height 8 in.
Mrs Alfred Clark

4. Ju yao cup stand with five-lobed saucer rim, carved in the form of overlapping petals, on spreading circular foot, covered with a finely crackled lavender-blue glaze (see the Chün specimen No. 13 below). Sung Dynasty. Diameter 6⅜ in.
Sir Harry and Lady Garner

5. Ju yao brush washer with curved six-lobed sides and flared foot rim, the underside with three spur marks covered with a pale lavender-blue glaze with large crackle in parts. Sung Dynasty. Diameter 5¼ in.
Mrs Alfred Clark

NORTHERN RELATED WARES

6. Ju type saucer dish with five-lobed foliate rim, covered with a pale grey-green glaze, showing signs of burial, the foot rim with spur marks; excavated. Sung Dynasty. Diameter 6 in.
Sir Herbert Ingram

7. Ju type bowl of deep conical shape with lobed sides and slightly everted rim, covered with a close-fitting grey glaze. Sung Dynasty. Diameter 5½ in. *Sir Herbert Ingram*

8. Ju type saucer dish of shallow shape with five-lobed sides and low foot rim, bearing spur marks, the base unglazed, covered with a grey-blue glaze degraded in parts. Sung Dynasty. Diameter 10 in.
Sir Herbert Ingram

9. Ju type shallow bowl with five-lobed flared sides, shallow foot with spur marks, grey glaze showing large crackle in parts. Sung Dynasty. Diameter 6 in. *Sir Herbert Ingram*

10. Ju type six-lobed lotus dish, the circular foot with three spur marks, covered with a grey-green glaze. Sung Dynasty. Diameter 4½ in. *Sir Herbert Ingram*

11. Tung ware libation cup of oblong octagonal shape with animal-head handle, the flat base with spur marks, the whole covered with a frosted grey glaze. Sung Dynasty. Diameter 3¾ in. *Mrs Alfred Clark*

12. Chün type libation cup of oblong octagonal shape with animal-head and loop handle, opalescent lavender-blue glaze suffused with faint purple bloom. Compare with No. 11 above. Sung Dynasty. Diameter 3½ in.
Sir Herbert Ingram

13. Chün type cup stand with six-lobed foliate rim in the form of overlapping petals and cylindrical foot, covered with a pale opalescent lavender glaze. Compare with Ju yao cup stand No. 4 above. Sung Dynasty. Diameter 5½ in. *Sir Alan and Lady Barlow*

14. Chün type saucer dish of shallow shape with three spur marks on the base, covered with an opalescent lavender-blue glaze. Sung Dynasty. Diameter 6 in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

15. Chün type bowl of conical shape with contracted mouth, the circular foot rim with spur marks as seen on Ju type, covered with a close-fitting grey-blue glaze. Sung Dynasty. Diameter $4\frac{5}{8}$ in. *Dr Isaac Newton*

16. Ju type brush washer (*hsi*) of circular shape with loop handle, now missing, protected by a shaped flange, the flat base with three spur marks, the whole covered with a close-fitting lavender glaze. Sung Dynasty. Diameter 8 in. *Sir Alan and Lady Barlow*

17. Chün type pear-shaped water dropper with lobed sides and very shallow foot with three spur marks, covered with an opalescent lavender glaze degraded round the lower part. Sung Dynasty. Height $2\frac{3}{4}$ in. *Herr Carl Kempe*

18. Chün type conical bowl with slightly everted rim, covered with a bright crackled lavender glaze. Sung Dynasty. Diameter $4\frac{1}{2}$ in. *Mrs Alfred Clark*

19. Chün lotus dish with fluted and barbed rim, covered with a close-fitting lavender-blue glaze, the base with three spur marks. Sung Dynasty. Diameter $4\frac{5}{8}$ in. *Lord Cunliffe*

KOREAN AND NORTHERN WARES

20. Korean ware conical bowl with slightly everted metal-mounted rim covered with a blue-green glaze. Koryu Dynasty. Diameter $5\frac{1}{2}$ in. *Mrs Seligman*

21. Northern Chinese celadon bowl of conical shape covered with a close-fitting smooth olive-green glaze. Sung Dynasty. Diameter $5\frac{3}{4}$ in. *Lt. Colonel and Mrs Neave-Hill*

22. Green Chün circular dish with everted rim and three spur marks on the base, covered with a green glaze having long and close crackle. Sung Dynasty. Diameter $7\frac{1}{4}$ in. *Mrs Alfred Clark*

23. Tung ware oval bowl of almost boat shape with flat base, covered with a close-fitting brownish-olive glaze over a hard body. 10th-11th century. Diameter 5 in. *Sir Alan and Lady Barlow*

24. Northern celadon deep conical bowl with slightly rounded sides, the flared rim giving a folded appearance, covered with a light crackled sea-green celadon glaze. Sung Dynasty. Diameter $5\frac{1}{2}$ in. *Mrs Seligman*

25. Korean celadon ware bowl of shallow form carved in the interior with *feng-huang* under a blue-green glaze, the base with three spur marks. Koryu Dynasty. Diameter $7\frac{3}{4}$ in. *Mrs Walter Sedgwick*

26. Korean celadon ware cup stand with saucer rim, carved with four leaf sprays under a grey-green glaze, supported on a spreading circular foot. "A general resemblance to the new kiln ware of Ju Chou" as noted by Hsü Ching. Koryu Dynasty. Diameter 6 in. *Sir Harry and Lady Garner*

27. Korean celadon ware brush washer with flared sides showing traces of a floral design in slip relief, three spur marks inside the foot rim, the whole covered with a blue-green glaze. Koryu Dynasty. Diameter $6\frac{7}{8}$ in. *Mr George F. de Menasce*

28. Korean celadon ware lobed dish without any foot rim, the base with three spur marks, covered with a crackled blue-green glaze. Koryu Dynasty. Diameter $6\frac{1}{8}$ in. *Sir Herbert Ingram*

29. Korean celadon ware bowl moulded in the interior with a band of floral meander under a blue-green glaze, circular foot with three spur marks under the base. Koryu Dynasty. Diameter $7\frac{5}{8}$ in. *Sir Alan and Lady Barlow*

30. Korean celadon ware lobed bowl of conical shape moulded with an unusual stem and foliate design under a green glaze, circular foot, three spur marks on the base. Koryu Dynasty. Diameter $7\frac{5}{8}$ in. *Mrs Walter Sedgwick*

31. Korean celadon ware high-shouldered vase of *mei p'ing* form, covered with a bluish-grey glaze, the base unglazed. Koryu Dynasty. Height $13\frac{1}{2}$ in. *Major G. H. F. Abraham*

32. Korean celadon ware conical bowl with contracted mouth carved in the interior with *feng-huang*, under a Ju type blue-green glaze, circular base with spur marks. Koryu Dynasty. Diameter $7\frac{1}{2}$ in. *Mr Desmond Gure*

KUAN WARES

33. Kuan ware octagonal bottle with depressed globular body surmounted by a tapered neck with double collars and everted mouth, supported on a thin octagonal foot glazed on the underside, the whole covered with smooth pale blue-tinted glaze. Dark body with some large crackle. Compare with the celadon example No. 89 below. Sung Dynasty. Height $8\frac{1}{2}$ in. *Mr and the Hon Mrs R. C. Bruce*

34. Kuan ware vase of flattened pear shape with a ribbed band round the body and three others around the neck which join the two tubular handles, the whole covered with a crackled grey-blue glaze which extends to a slight ash colour under the foot. Sung Dynasty. Height 10 in. *Mrs Alfred Clark*

35. Kuan ware vase of bottle shape, the tubular neck surmounted by a spreading cup-shaped mouth, supported on a thin circular foot, the whole covered with a warm grey-blue crackled glaze. Sung Dynasty. Height $5\frac{1}{4}$ in. *Sir Alan and Lady Barlow*

36. Kuan ware lobed dish with metal-mounted rim and circular foot, covered with widely crackled grey-blue glaze repeated on the underside and with smaller crackle within the foot rim. Sung Dynasty. Diameter $7\frac{1}{2}$ in. *Sir Harry and Lady Garner*

37. Kuan ware lobed dish with circular foot covered with a pale lavender glaze slightly bubbly on the underside and with pronounced crackle. Sung Dynasty. Diameter $7\frac{1}{8}$ in. *Sir Harry and Lady Garner*

38. Kuan ware large vase of archaic bronze form, the flattened and lobed body surmounted by a quadrangular neck and with double dragon handles, supported on an oblong hollow foot, covered with a boldly crackled grey-blue glaze, with some pitting. Sung Dynasty. Height $13\frac{3}{4}$ in. *Mrs Alfred Clark*

39. Kuan ware ribbed jar with foliate cover, thin circular foot, glazed on the underside, the whole covered with a pale lavender-blue glaze. Compare with vase No. 54 for biscuit surface. Sung Dynasty. Height 5 in. *Mrs Alfred Clark*

EXCAVATED HANGCHOW CHIAO T'AN KUAN

40. Kuan ware vase with depressed globular body and flared neck supported on a circular foot, covered with a grey crackled glaze, frosted and degraded in parts. Sung Dynasty. Height $4\frac{3}{4}$ in. *Sir Herbert Ingram*

41. Kuan ware small bowl with contracted mouth and short circular foot, with a blue-green crackled glaze, unglazed mouth rim. Sung Dynasty. Diameter $3\frac{5}{8}$ in. *Mrs Seligman*

42. Kuan ware vase of fluted diamond section surmounted by a foliate mouth and supported on a high hollow foot, the whole covered with a crackled light brown glaze with some frosting near the base. Sung Dynasty. Height $6\frac{1}{2}$ in. *Mr R. B. Hobart*

43. Kuan ware small bowl with petal moulded exterior and unglazed mouth rim, covered with a green crackled and glassy glaze coagulating near the foot rim on the exterior. Sung Dynasty. Diameter $3\frac{1}{2}$ in. *Mr R. B. Hobart*

44. Kuan ware flower vase of cuspidor form with depressed globular body and wide flared saucer rim, covered with a crackled ash-grey glaze frosted near the base, metal liner and foliate cover. Sung Dynasty. Diameter 7 in. *Sir Herbert Ingram*

45. Kuan ware wine bottle of ovoid shape with small circular mouth supported on three short legs, the blue-grey glaze covered with a net work crackle. Sung Dynasty. Height 3 in. *Herr Carl Kempe*

46. Kuan ware vase of bottle shape with globular body, tubular neck and cup-shaped mouth, crackled grey glaze degraded in parts, the foot rim ochreous. Sung Dynasty. Height 6 in. *Sir Herbert Ingram*

47. Kuan ware small fluted lotus bowl thinly potted and on a tall circular foot, the body covered with an ash-grey crackled glaze. Sung Dynasty. Diameter 4 in. *Mr R. B. Hobart*

48. Kuan ware miniature bowl of diamond section, nearly flat base and unglazed rim, covered with an ash-grey glaze with slight crackling. Sung Dynasty. Width $2\frac{1}{2}$ in. *Sir Herbert Ingram*

49. Kuan ware vase of bottle shape and diamond section, covered with a lavender-blue glaze and large crackle, the neck rim cut exposing the typical thin dark body associated with this ware. Sung Dynasty. Height 5 in. *Sir Herbert Ingram*

50. Kuan ware lotus bowl of small size with fluted and foliate sides, covered with an ash-grey glaze within and a brown tinted glaze partly covering the thin body on the exterior. Sung Dynasty. Diameter 4 in. *Sir Herbert Ingram*

51. Kuan ware quadrangular vase of bottle shape with square flared mouth covered with a lavender-blue glaze with large crackle over a thin body. Sung Dynasty. Height 6 in. *Sir Herbert Ingram*

52. Kuan ware incense burner of depressed globular shape with everted mouth, ribbed body supported on three short legs showing the depressions in the interior, covered with a green crackled glaze with some frosting. Sung Dynasty. Diameter $3\frac{1}{2}$ in.
Mr R. B. Hobart

53. Kuan ware miniature flower holder with depressed globular body surmounted by a central nozzle flanked by three other nozzles of similar type with gadrooned rims, the whole covered with a grey glaze. Sung Dynasty. Height $2\frac{1}{8}$ in. *Herr Carl Kempe*

54. Kuan ware vase of hexagonal baluster shape and with foliate mouth covered with a boldly crackled grey-blue glaze showing much of the body in biscuit. Compare this tone with the biscuit colour on the underside of the jar lid of No. 39. Sung Dynasty. Height $5\frac{1}{2}$ in. *Sir Herbert Ingram*

55. Kuan ware incense vase with depressed globular body and flared neck warped oval in the firing and supported on a circular foot, dark grey crackled glaze over a very thin body. Sung Dynasty. Height $2\frac{3}{4}$ in.
Mr R. B. Hobart

56. Kuan ware small bowl with cut-down metal-mounted contracted rim, the cup-shaped body covered with a crackled pale lavender glaze. Sung Dynasty. Diameter $3\frac{1}{4}$ in.
Mr R. B. Hobart

57. Kuan ware miniature moon vase with flattened circular body of flask shape surmounted by a quadrangular neck with double *ling chih* fungus handles supported on a hollow rectangular foot pierced for a thong, the whole covered with a blue-grey crackled glaze degraded in parts. Sung Dynasty. Height $4\frac{5}{8}$ in. *Mr R. B. Hobart*

58. Kuan ware incense vase with waisted globular body and double animal handles, the thin body covered with a dark grey glaze showing crackling, under-cut foot rim. Sung Dynasty. Height 3 in. *Mr R. B. Hobart*

59. Kuan ware miniature flower holder with depressed globular body surmounted by a central nozzle flanked by three other nozzles of similar type with gadrooned rims, the whole covered with a grey crackled glaze. Sung Dynasty. Height $2\frac{1}{8}$ in.
Mr R. B. Hobart

60. Kuan ware vase in the shape of a jade *tsung*, a cylinder enclosed by a prism, the corners with *pa kua* mouldings, the whole covered with a crackled blue-green glaze degraded at the neck. Sung Dynasty. Height $5\frac{1}{8}$ in. *The Mount Trust. By courtesy of*
Captain and Mrs V. Bulkeley-Johnson

60A. Kuan ware cylindrical jar or incense vase horizontally ribbed and with incurved lip supported on three cloud scroll feet, the foot rim with typical thin body, the whole covered with a buff crackled glaze. Sung Dynasty. Height $3\frac{1}{2}$ in.
Lord Cunliffe

OTHER EARLY KUAN WARES

61. Kuan ware six-lobed saucer dish with metal-mounted rim and sunk circular foot, covered all over with a light grey-blue crackled glaze. 13th-14th centuries. Diameter $7\frac{1}{4}$ in.
Herr Carl Kempe

62. Kuan ware deep bulb bowl of quatrefoil shape and with everted rim, five spur marks in the interior, the body supported on four cloud scroll feet, the whole covered with a crackled glaze on a light ground. Sung Dynasty. Diameter 6 in. *Mrs Alfred Clark*

63. Kuan ware vase of flattened baluster shape, the shoulders surmounted by a square neck flanked by two smaller and shorter separate necks, the whole covered with a large grey-blue crackled glaze. Ming Dynasty. Height $6\frac{3}{4}$ in. *Mr and Mrs F. Brodie Lodge*

64. Kuan ware hexagonal incense vase or jardiniere with everted rim supported on six bracket feet, the underside slightly concave, the whole covered with a crackled glaze ash-grey in the interior. Sung Dynasty. Diameter $6\frac{1}{2}$ in. *Mrs. Alfred Clark*

65. Kuan ware fluted dish with scalloped and metal-mounted rim on a circular foot covered with a crackled glaze of grey-blue tint. 13th-14th centuries. Diameter 7 in.
Mrs Alfred Clark

66. Kuan ware small vase of flattened pear-shape with tubular handles and peach-shaped panels in relief on either side, the rectangular foot pierced for a thong, close large crackled glaze of grey tone. ? Sung Dynasty. Height 4 in. *Mrs Alfred Clark*

67. Kuan ware saucer dish with fluted sides, the concave base with six spur marks, the exterior and interior with ash-grey crackle. 13th century. Diameter $4\frac{5}{8}$ in.
Sir Harry and Lady Garner

68. Kuan ware incense vase with depressed and waisted circular body ornamented with two animal handles, the base with six spur marks, the exterior covered with a well controlled ivory crackled glaze. Sung Dynasty. Diameter $6\frac{1}{2}$ in. *Mrs Alfred Clark*

69. Kuan ware small fluted dish with a boldly crackled grey glaze, the concave underside with five spur marks. 13th century. Diameter 4 in. *Mrs Alfred Clark*

70. Kuan ware deep lobed bowl with nicked rim and thin circular foot, covered with widely crackled pale grey glaze frosted in parts. Sung Dynasty. Diameter $7\frac{5}{8}$ in.
Lord Cunliffe

71. Kuan ware incense burner with globular body and short cylindrical neck from which the double handles are missing, supported on three legs, the base with six spur marks, the lobed body covered with a grey crackled glaze. Sung Dynasty. Height $3\frac{3}{4}$ in.
Mr and Mrs F. Brodie Lodge

72. Kuan ware dish with fluted sides and concave base showing five spur marks, the whole covered with a well-controlled grey crackled glaze. 13th century. Diameter $4\frac{5}{8}$ in.
Sir Alan and Lady Barlow

73. Kuan ware vase of quadrangular baluster shape, the neck with two tubular handles below the square mouth, the whole covered with an opalescent bluish-grey glaze, the base with an inscription by the Emperor Ch'ien Lung dated in the Spring of the *i-wei* year (1775 A.D.) extolling the virtues of Kuan ware. ? Sung Dynasty. Height $4\frac{5}{8}$ in. *Mrs Alfred Clark*

74. Kuan ware dish of flat saucer shape and with sunk circular foot and lobed rim, covered with a "Ko" type double crackle of grey-blue tint. 13th-14th centuries. Diameter 6 in.
Sir Harry and Lady Garner

75. Kuan ware lobed dish with sunk circular foot, flattish base and spreading sides, covered with a close crackled "Ko" type glaze of pale grey tint in the interior and with a buff cast on the exterior. 13th-14th centuries. Diameter 7 in.
Mrs Walter Sedgwick

76. Kuan ware lobed saucer dish the underside of the circular foot with six spur marks, the whole covered with a crackled grey-blue glaze. 13th century. Diameter $5\frac{3}{4}$ in.
Mrs Alfred Clark

77. Kuan ware miniature lotus bowl with fluted and barbed sides on a tall circular foot, covered with a "Ko" type pale buff glaze. Sung Dynasty. Diameter 3 in.
Herr Carl Kempe

78. Kuan ware figure of a kylin seated on its haunches, its head turned to the right, the right leg resting on a brocade ball, on hollow oval base with thumb pressed indentations, thick crackled grey glaze, the modelling showing great strength. 13th-14th centuries. Height $7\frac{1}{4}$ in. *Mr and the Hon Mrs R. C. Bruce*

79. Kuan ware bowl, the six-lobed rim with metal mount, covered with a "Ko" type grey-blue glaze. 13th-14th centuries. Diameter $4\frac{5}{8}$ in. *Sir Harry and Lady Garner*

80. Kuan ware saucer dish with sunk circular foot and everted lobed rim, covered with a "Ko" type double crackle grey glaze. 13th-14th centuries. Diameter $7\frac{1}{2}$ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

82. Kuan ware double gourd vase of flattened circular flask shape, the upper bulb joined to the body by two strap handles, the whole covered with a "Ko" type ivory crackled glaze with large expanses turning buff. Ming Dynasty. Height $7\frac{1}{2}$ in.
Lord Cunliffe

83. Kuan ware bowl with fluted sides and foliate metal-mounted rim, undercut foot rim, covered with a closely crackled "Ko" type pale grey crackled glaze. Early Ming Dynasty. Diameter $5\frac{1}{8}$ in.
Mrs Alfred Clark

84. Fluted vase of baluster shape with foliate mouth, the rather heavy body covered with an ivory crackled glaze with a reddish tint in parts. For style of prototype see No. 54 above. Ming Dynasty. Height $6\frac{7}{8}$ in.
Mrs Alfred Clark

85. Kuan ware bowl of conical shape with flared rim, covered with a close crackled ash-grey glaze on the exterior, lighter round the mouth rim. Ming Dynasty. Diameter $4\frac{7}{8}$ in.
Sir Alan and Lady Barlow

86. Kuan ware foliate dish with metal-mounted rim, the circular foot rim undercut, the whole covered with a close " Ko " type grey glaze, very closely matching No. 83 above. Early Ming Dynasty. Diameter $6\frac{1}{2}$ in.
Dr Hugh Shire

87. Kuan ware bulb bowl of circular shape, the exterior studded with two bands and supported on cloud scroll feet in typical Chün tradition, covered with a double crackle glaze of light tint. 13th-14th centuries. Diameter $6\frac{3}{8}$ in. *Sir Alan and Lady Barlow*

CHEKIANG CELADONS

88. Hangchow celadon bowl of conical shape with petal-moulded exterior, the interior with a crackled glaze, foot rim burnt red. Sung Dynasty. Diameter $6\frac{1}{4}$ in.
Mr H. M. Langton

89. Octagonal Lung Ch'üan celadon bottle with depressed globular body, the tapering neck with two collar bands and wide everted mouth rim, supported on an octagonal foot pierced for thongs, fine sea-green glaze with large crackle. Compare with Kuan bottle No. 33 above. Sung Dynasty. Height 8 in.
Sir Alan and Lady Barlow

90. Hangchow celadon bowl with plain crackled interior, the exterior petal-moulded and covered with a greeny-blue celadon glaze. Sung Dynasty. Diameter $6\frac{3}{8}$ in.
Mrs Seligman

91. Small bowl of deep shape, the exterior with Lotus petals in relief, the whole covered with a pale grey glaze showing small frosted crackle. Sung Dynasty. Diameter $3\frac{1}{2}$ in.
Sir Herbert Ingram

92. Lung Ch'üan celadon bottle with depressed globular body moulded with three ribs and with two other ribs on the tapering neck which is surmounted by a cup-shaped mouth and supported on a circular foot, covered with a grey-blue *kinuta* glaze. This piece with its opaque but uncrackled glaze and dark body very closely approaches the Hangchow Kuan wares. Sung Dynasty. Height $6\frac{3}{4}$ in. *Sir Alan and Lady Barlow*

93. Lung Ch'uan bird seed holder of conical form with wide mouth and pointed base, small loop handle for attaching to cage, the whole covered with a grey *kinuta* glaze. Sung Dynasty. Height $2\frac{1}{4}$ in.
Sir Alan and Lady Barlow

94. Lung Ch'üan tripod incense vase with depressed globular body moulded with three ribs surmounted by a short cylindrical neck with everted rim, the whole covered with a blue-green glaze having dark-stained crackle. Sung Dynasty. Diameter $5\frac{3}{8}$ in.
Mrs Alfred Clark

95. Small Lung Ch'üan bowl with unglazed rim covered both within and without with a very smooth crazed blue-green glaze. Sung Dynasty. Diameter $3\frac{5}{8}$ in. *Sir Herbert Ingram*

96. Celadon bottle of arrow vase type with globular body and cylindrical neck flanked by two tubular handles, the whole covered with a blue-green Kuan-type crackled glaze. Sung Dynasty. Height 7 in. *Herr Carl Kempe*

97. Small Lung Ch'üan celadon bowl with biscuit rim, supported on a small circular foot, the pale blue-green degraded glaze covered with a fine frosted network crackle. Sung Dynasty. Diameter $3\frac{5}{8}$ in.
Sir Herbert Ingram

98. Celadon conical bowl with metal-mounted rim, covered with a sea-green widely crackled glaze. Sung Dynasty. Diameter 6 in.
Sir Alan and Lady Barlow

99. Large Hangchow celadon bowl of conical shape with petal-moulded exterior and green crackled glaze. Sung Dynasty. Diameter $8\frac{3}{4}$ in. *Sir Herbert Ingram*

100. Finely potted jar with globular body and wide mouth supported on a high circular foot and covered with a blue-tinted *kinuta* glaze turning brown on the shoulders. This, like No. 92, provides a very good connecting link with the Hangchow Kuans. Sung Dynasty. Height $3\frac{1}{2}$ in. *Sir Herbert Ingram*

EIGHTEENTH CENTURY DERIVATIVES

101. Vase with pear-shaped body and two rectangular handles on the shoulders which are ornamented with two horizontal bands, covered with a soft grey glaze showing wide crackle in parts. 18th century. Height $6\frac{3}{4}$ in. *Mr and Mrs F. Brodie Lodge*

102. Miniature vase of flattened pear-shape its square neck with two tubular handles, the whole covered with a smooth blue-grey Kuan type glaze. 18th century. Height $3\frac{1}{4}$ in.
Sir Alan and Lady Barlow

103. Bottle with pear-shaped five-sided body and tubular neck grooved at the corners and covered with a grey "Ko" type bold crackle. Seal mark of Yung Chêng and period. Height $10\frac{3}{4}$ in. *Mrs Alfred Clark*

104. Miniature bottle with depressed globular body and cylindrical neck covered with a Kuan type grey crackled glaze. Seal mark of Ch'ien Lung period. Height $3\frac{7}{8}$ in. *Mrs Alfred Clark*

105. Vase with pear-shaped body and double elephant mask handles on the shoulders with rings and a single band in relief, covered with a fine Kuan type crackled glaze in blue-grey. An 18th century seal probably removed from the base. Height 8 in. *Sir Herbert Ingram*

106. Fluted bottle with pear-shaped body melon-moulded and surmounted by a cylindrical neck with two tubular handles of arrow vase type, covered with a Kuan crackled glaze in grey-blue, the base ground off showing the black body. 18th century. Height 6 in. *Sir Harry and Lady Garner*

107. Bottle with depressed globular body of sculptor's mallet shape surmounted by a short trumpet neck covered with a blue-grey Kuan type crackled glaze, which has been removed from the base. 18th century. Height $4\frac{3}{4}$ in. *Sir Harry and Lady Garner*

108. Vase of flattened pear-shape with grooved corners and tubular handles on the neck, covered with a pale grey-blue Kuan type crackled glaze. Seal mark of Ch'ien Lung and period. Height 6 in. *Herr Carl Kempe*

109. Miniature tri-lobed bowl supported on three feet and covered with "Ko" type double-crackle ivory glaze. 18th century. Width $2\frac{1}{4}$ in. *Mr and Mrs F. Brodie Lodge*

110. Octagonal flower-pot stand supported on three short legs and with bombé-shaped sides, the underside with eight spur marks, covered with a grey-blue Kuan type glaze. Seal mark and period of Yung Chêng. Diameter $8\frac{1}{4}$ in. *Herr Carl Kempe*

111. Miniature water pot for the scholar's table of rectangular shape, concave base with four spur marks, light grey-green "Ko" type glaze and white mouth rim. 18th century. Width $2\frac{1}{4}$ in. *Mr and Mrs F. Brodie Lodge*

112. Vase of flattened pear-shape with rectangular neck ornamented with two tubular handles and covered with a widely crackled pale blue-green glaze, the rectangular foot pierced for thongs. Compare with No. 108 above. 18th century. Height $5\frac{3}{4}$ in. *Sir Harry and Lady Garner*

113. Vase of hexagonal archaic bronze form with wide spreading mouth and depressed bulb on a hollow hexagonal foot, from the underside of which a seal mark would appear to have been erased. The whole covered with a closely crackled "Ko" type light grey glaze. 18th century. Height 4 in. *Mrs Seligman*

114. Vase in the form of a jade *tsung*, a cylinder enclosed by a prism, with *pa kua* moulded corners, covered with a blue-green crackled glaze over a white body also seen in Nos. 109 and 111 above. For Kuan prototype see No. 60. 18th century. Height $5\frac{1}{4}$ in. *Mr P. H. Guimaraens*

115. Bowl or incense vase of archaic bronze form with shallow depressed globular body ornamented with two loop handles and with a short flared mouth, the underside with a band of studs supported on three biscuit feet. Seal mark and period of Ch'ien Lung. Diameter $6\frac{1}{8}$ in. *Mr E. G. Kostolany*

116. 117. Pair of bowls with fluted sides and foliate mouths covered with a pale grey-blue crackled glaze of "Ko" type, one slightly darker and more heavily potted than the other. Seal mark and period of Ch'ien Lung. Diameter $4\frac{3}{4}$ in. *Herr Carl Kempe*

118. Vase with pear-shaped body and cylindrical neck supported on a tall conical foot from which the glaze has been removed, the whole covered with a pale grey-green crackled glaze. 18th century. Height 8 in. *Sir Herbert Ingram*

119. Tri-lobed vase of squat globular form surmounted by a flared mouth also tri-lobed and covered with a wide Kuan type grey-blue crackled glaze. 18th century. Height 5 in. *Sir Harry and Lady Garner*

120. Large moon-vase of flattened quatrefoil flask form surmounted by a quatrefoil lobed neck and two stylised animal handles terminating in a massive oval foot, the whole covered with a clair-de-lune Kuan type crackled glaze. Six-character mark of Yung Chêng and period. Height $19\frac{1}{2}$ in. *Sir Harry and Lady Garner*

APPENDIX III

CATALOGUE OF AN EXHIBITION OF

PRE-T'ANG WARES

HELD BY

THE ORIENTAL CERAMIC SOCIETY

FROM APRIL 29th TO JUNE 10th, 1953

at 48 DAVIES ST. LONDON W1

Committee for the Exhibition:

Chairman: BASIL GRAY, ESQ.

LORD CUNLIFFE

SIR HERBERT INGRAM, BART.

MRS. WALTER SEDGWICK

MRS. SELIGMAN

INTRODUCTION

OF recent years considerably increased interest has been taken in pre-T'ang ceramics, and this has extended not only to the glazed wares, but also to the unglazed pottery of Han and earlier date.[1] It is, therefore, an appropriate moment for the Society to bring together an exhibition which rounds off its series, held since 1946, which now covers the whole range, chronologically, of Chinese ceramics.

Many of the early wares are of too archaeological a character to interest most private collectors, and it is natural, therefore, that unglazed pottery is somewhat scantily represented. On the other hand, the glazed Han pottery has for more than a generation held its place with collectors, no doubt largely because of the adventitious beauty of the crystalline, iridescent degradation which affects the lead glaze after long burial ; and more recently there has been keen interest in the early Yüeh wares with their felspathic olive-green glaze. The exhibition includes two vessels (Nos. 11 and 26) reputed to come from the historic site of the late Shang-yin capital at Anyang : but publication of the pottery found in the only scientific excavations there, conducted by the Academia Sinica, has not yet been fully forthcoming, so that it is not possible to say with certainty whether either of them can claim to be of so early a date.

A vase similar to No. 11 was, indeed, found at Anyang.[2] The shape seems rather to point to the early Chou period. So, too, the shape of No. 26 as well as the decoration, both unique, suggests an early Chou date.

Such decoration as was applied to the early unglazed pottery of China was generally from coarsely woven mats. This style probably originated in the bag-formed pottery of the neolithic period. In historic times, where it is found in many parts of China, the usual method seems to have been to beat the half dry clay with pats covered with a coarse textile : but sometimes the more elaborate impressed unit suggests a carved wooden pat.

The finest, and probably one of the latest, wares to bear this kind of decoration is the finely potted and higher fired type at Shou-chou in Anhui (No. 10), which, because of its hardness, is sometimes referred to as " proto-porcelain ". This term was invented by Dr. Berthold Laufer to describe a particular type of ware with felspathic glaze, described below, and since it is not truly descriptive, it seems most convenient to reserve it to this quite distinctive type. Throughout this period, bronze was the dominant material and bronze shapes were often copied in pottery, especially in the funerary wares which were

[1] Recent treatment of special themes include the following :—A. D. Brankston : Yüeh Ware of the " Nine Rocks " Kiln. Burlington Magazine, December, 1938 ; O. Karlbeck : Early Yüeh Ware. Oriental Art, Vol. II (1), 1949; and, Proto-Porcelain and Yüeh Ware. O.C.S. Transactions, Vol.25, 1949–50 ; F. Koyama : The Yüeh-chou-yao Celadon excavated in Japan. *Artibus Asiae*, XIV, 1951 ; W. Hochstadter : Pottery and Stonewares of Shang, Chou and Han, B.M.F.E.A. No. 24, 1952.

[2] In pit 35. Reproduced in the First Report of the Academia Sinica excavations, Pl. 6 (1929) though not in an undoubted Shang-yin context.

no doubt made primarily as substitutes for the more costly material for burial. It is to this proto-historic Chinese practice of providing the dead with furniture for the after-life that we owe the survival of by far the greater part of extant pottery of pre-T'ang date. By the Han period, even Imperial tombs were furnished with such substitutes, as well as with bronze vessels and utensils. And it would now appear that the practice of placing clay models of servants and entertainers, musicians, dancers and jugglers, in the tombs also went back to an even earlier period. For the figurines, Nos. 112–122, reputed to come from tombs at Hui-hsien in Honan, with their characteristic technique of carving with a knife and highly glossed surface, must be assigned stylistically to the later Chou period.

The origin of glazed pottery in China remains a mystery. It was claimed by Dr. Li Chi, of Academia Sinica, in a letter to Professor Yetts,[3] that glaze was applied with a brush to the shoulders of vessels which were undoubtedly from Shang-yin strata at Anyang. And analysis of fragments of such a vessel sent to London showed that the glaze was fespathic, *i.e.,* a hard glaze made from quartz with a fluxing agent such as woodash, at a high temperature. But Hobson held that this was an accident of the kiln, and it is strange that, if the secret of glazing was discovered so early, it was so long before it was developed into controlled use.

A vessel of bronze shape (No. 13) shows, too, substantial remains of such a felspathic glaze on the shoulder, but in this case it has the appearance of accidental application, due to ash falling on it in the kiln. On the other hand, rather similar pottery with impressed decoration under a felspathic glaze, discovered in the neighbourhood of Hong Kong, is undoubtedly a deliberately glazed ware. There is reason to doubt, however, whether this Hong-Kong ware is earlier than the Han dynasty.

Similarly, arguments for the pre-Han date of some of the well-known wares known as Proto-porcelain and Yüeh-yao, do not seem to be conclusive. In all three cases they mainly turn upon resemblances in decorative elements, such as mask handles or animal spouts, or of shape and surface decoration with bronze vessels of the later Chou period, particularly of the style associated with the Huai valley.

It is likely that pottery, being at this time still a poor relation of bronze, should have continued in an earlier tradition for some decades after new styles of bronze decoration had been introduced. The bronze I cited by Mr. Karlbeck as a parallel to No. 90, is from Shou-chou, and dated 241–238 B.C., only thirty-two years before the beginning of Han. About the same date must be the bronze prototype of No. 92 for it also was a Shou-chou type, with its thin legs and square-shaped profile to the body. Nothing that he writes really discredits the dating proposed by Brankston in his pioneer study of ware from the Chiu-yen kiln in the Hsiao-hsing district of Chekiang, the old name for which was Yüeh-chou. He showed reason for dating the earliest pieces which he had seen to the first century A.D., and he believed that none was later than the sixth century. The only modification in this dating made here is the admission of an early Han date for a few pieces on account of their closer relation with late Chou bronzes : but even this may not be justified.

On the other hand, not all these pieces have the close-grained grey body, which Brankston noted as the mark of the Chiu-yen ware : a buff body is found in some of the earlier types, although the potting, with slightly concave base is otherwise similar. These are probably from some other kiln in the Hsiao-hsing neighbourhood, perhaps

[3] Published by the latter in the Journal of the Royal Asiatic Society, 1933, p. 682.

the Te-ch'ing-yao of the Japanese discovered by Yonayama in 1930, and said to be the oldest Yüeh kiln.[4] All the early Yüeh pieces have a hard, glossy glaze, more or less faintly crackled.

The other early ware with felspathic glaze is Laufer's "proto-porcelain". Mr. Karlbeck believes that the kilns at which it was made were at Shou-chou in Anhui, but at present they have not been located. But it seems to have been widely current in Central China. The range of shapes is much smaller than in the Sho-hsing Yüeh-yao, and no fragments have been found, so that it is, perhaps, to be regarded as a mortuary ware, though a handsome one. This is due almost entirely to the glaze and the ribbing of the body, and the incised waves round the collar. Its shapes are not particularly graceful or well-balanced. The glaze is thinner than in Yüeh-yao and not glossy, so that the red slip which usually covers the body of the vessel is seen through the glaze and lends to the greenish yellow a purple warmth and a pleasant texture. The range of date is narrower than for the Shao-hsing kilns, only extending from Han into the fourth century A.D. Although the shapes of the two wares are distinctive they have one feature in common, the herring-bone pattern on the applied handles, perhaps derived from a basket-work prototype. In neither case is there any positive evidence for a pre-Han date and it is notable that no vessels or fragments have been reported from any site, in association with unquestionable pre-Han material. There is still so much to learn from excavation in China, that no final dating decision based on negative evidence is possible, and we are even worse off for evidence of the four hundred years of the six Dynasties which intervened between Han and T'ang.

The lead-glazed wares of the Han dynasty are found all over Northern China, and it was no doubt made in many centres. Once the technique was mastered, perhaps, as Mr. Honey has suggested, with the aid of craftsmen from the Mediterranean region where it had been established for centuries, the low-fired, soft lead-silicate glaze would have been easy to practice. Mr. Karlbeck has suggested that its area of diffusion did not coincide with that of the felspathic glazes, but this seems improbable since the lead glaze is found in tombs in Annam and Corea and probably, therefore, all over China. The natural colour of that glaze is yellow, appearing a tawny-brown over the red body. It was found that a small admixture of copper produced a beautiful green when oxidised in the kiln. It is generally the practice to class all the tomb models and figures with the lead-glaze as Han and to allocate all the unglazed pieces to the subsequent Six Dynasties period. But it must be insisted that there is no conclusive reason for this, and that it is certain at least that much unglazed tomb-ware was made under the Han, and probable that the lead-glaze was continued afterwards, even though there does appear to be a gap before the resumption under the T'ang. In this exhibition, one piece (No. 99) has been assigned to this intervening period.

It is only in the Sui dynasty that there is once more evidence of pottery design from excavations, namely from the tomb of Pu Jên at Anyang, in which a tablet was found giving the date of death as 603 A.D. Some of the pottery from this tomb was shown by the Chinese Government at the 1935–36 exhibition in London, and it was seen to have marked characteristics of shape and glaze. The central zone is marked by a pronounced ridge, at which the glaze generally stops short, and there are usually four handles applied with the thumb just below the neck. The glaze is faintly green and crackled, or transluscent yellow over a white slip.

BASIL GRAY.

[4] Koyama, op. cit., p. 30.

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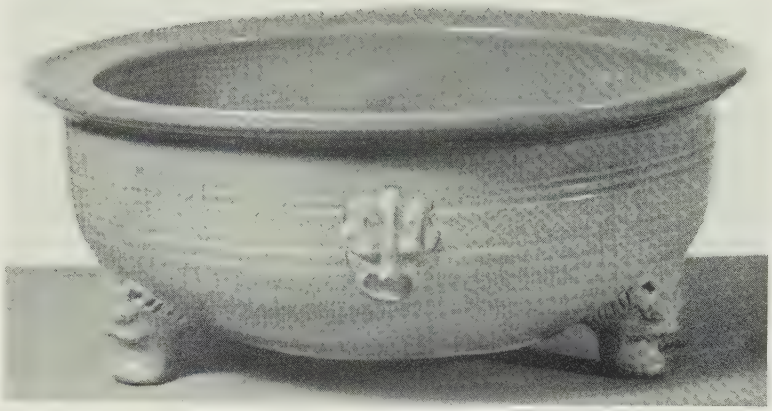

78

81

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98

49 48

EXHIBITS

All the specimens shown here have been lent by members of the Society from their private collections.

MINIATURES

1. Brush Pot of frog form ; olive-green glaze ; Yüeh ware of Chiu-yen, 3rd Century A.D. Diameter $2\frac{3}{4}$ in. *Sir Herbert Ingram*

2. Recumbent Horse in red pottery with white pigmentations ; Sui Dynasty. Length 4 in. *Mr and Mrs Desmond Gure*

3. Seated Figure of a Drummer from a tall funerary jar ; green glaze ; Yüeh ware ; 3rd Century A.D. Height $2\frac{7}{8}$ in. *Sir Herbert Ingram*

4. Whistle in the form of a frog ; green lead glaze ; Han Dynasty. Length $1\frac{5}{8}$ in. *Mrs Seligman*

5. Set of four Figurines for use as whistles, each carrying a cicada on its chest ; green lead glaze. Han Dynasty. Height of each $2\frac{1}{8}$ in. (O.C.S. Trans., Vol. 21, plate 20.) *Mr and Mrs C. W. Wright*

6. Whistle in the form of a human head, with three orifices ; green glaze. Han Dynasty. Height $1\frac{1}{2}$ in. *Mrs Seligman*

7. Seated Figure of a sleeping gardener, the head resting on his left arm ; grey pottery. Wei Dynasty. Height $3\frac{5}{8}$ in. *Sir Alan and Lady Barlow*

8. Wine Cup with lobed handles, iridescent green glaze. Han Dynasty. Length $4\frac{1}{8}$ in. *Lord Cunliffe*

9. Squatting Bear in high relief ; iridescent green glaze. Probably a support. Han Dynasty. Height 5 in. *Mr and Mrs Desmond Gure*

10. Jar of grey pottery covered with mat impressions and with applied spiral handles. From Shou-chou. Probably 3rd Century B.C. Height $2\frac{1}{4}$ in. *Mrs Walter Sedgwick*

11. Vase of grey pottery with loop handles on the shoulders and chevron pattern incised. Shang-yin or early Chou Dynasty. Probably from Anyang. Height 8 in. *Lord Cunliffe*

12. Jar of grey pottery with chequer pattern and six studs in relief around the shoulder. Chou Dynasty. Height $4\frac{1}{8}$ in. *Mrs Seligman*

13. Depressed Jar of bronze (*hu*) shape with animal mask loop handles on the shoulders, and impressed mat decoration. The upper surface covered with glaze. Chou Dynasty. Height $6\frac{1}{8}$ in. *Mrs Seligman*

14. Vase of stoneware covered with irregular mat impressions ; green glaze on the shoulders and inside the mouth. From Hunan. Probably 3rd Century B.C. *Captain Dugald Malcolm*

15. Jar of buff pottery with four loop handles on the shoulder, covered with impressed mat patterns. Chou Dynasty. Height $4\frac{3}{4}$ in. *Mrs Seligman*

16. Tomb Figure of a Man in laminated armour; unglazed. Wei Dynasty. Height 13 in. *Mrs Seligman*

17. Covered Tripod Vessel of bronze (*ting*) shape ; unglazed but with remains of foil coating ; wing handles and mask bosses on the legs. Late Chou Dynasty. Height $9\frac{1}{8}$ in. *The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson*

18. A caparisoned Horse of grey pottery with red pigmentation over a white ground. Wei Dynasty. Height $10\frac{1}{2}$ in. *Mr Dennis M. Cohen*

19. Vase of bronze shape (*hu*), with applied tao tieh masks, loop handles on the shoulders, and incised decoration of kuei dragons, spirals and chevrons ; unglazed. Han Dynasty. Height $15\frac{1}{8}$ in. *Mr Dennis M. Cohen*

20. Pottery vase decorated with scrolls in white pigment round the shoulder and neck, and red and white bands round the rest of the vase. Han or Wei Dynasty. Height 13¼ in.
Captain Dugald Malcolm

21. Grave Figure of a monster with hoofs and mane, grey pottery with red pigmentation on a white ground. Han Dynasty. Length 12 in. *Mr R. F. A. Riesco*

22. Tomb Figure of a Duck swimming, grey pottery with white pigmentation. Wei Dynasty. Height 8 in.
Mrs Alfred Clark

23. Head of a Lady from a pottery Tomb Figure with white pigmentation. Wei Dynasty. Height 3½ in.
Mr and Mrs R. J. Sainsbury

24. Head of a Horse with slots for attachment at the base of the neck, grey pottery with traces of white pigmentation. Wei Dynasty. Length 13 in. (O.C.S. Trans., Vol. 22, plate 23, No. 19.)
Mr Dennis M. Cohen

25. Jar with narrow neck and wide mouth; green lead glaze, iridescent from burial. Han Dynasty. Height 5 in.
Mr R. F. A. Riesco

26. Vase of grey pottery, circular in form with short rectangular neck and foot, the body with a tubular cavity, decorated on either side with incised design of a scaly dragon. Said to have been excavated at Anyang. Chou Dynasty. Height 8½ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

27. Tomb Model of a Cooking Stove of horse-shoe shape with three cooking pots let into the top, and figures of two men in relief on the front and of various utensils and dishes on the top. Han Dynasty. Length 8½ in.
Mr Dennis M. Cohen

28. Figure of an Exorcist, grey pottery with traces of white pigmentation. Wei Dynasty. Height 12½ in. (O.C.S. Trans., Vol. 22, plate 24, No. 6.) *Mrs Seligman*

29. Jar with green lead glaze iridescent from burial. Han Dynasty. Height 11 in.
Lord Cunliffe

30. Vase of baluster shape with tao tieh masks on the shoulders, iridescent green glaze. Han Dynasty. Height 16 in.
Colonel and Mrs W. A. Ramsbotham

31. Tomb Model of a Cock, grey pottery with traces of white pigmentation. Wei Dynasty. Height 7½ in. *Mrs F. A. Strass*

32. Tomb Model of a Granary, three bear feet, unglazed. Han Dynasty. Height 11¾ in.
Mr S. C. Coles

33. Tomb Figure of a Duck, grey pottery, unglazed. Wei Dynasty. Height 9½ in.
Major-General Sir Neill Malcolm

34. Tomb Figure of a Boar with iridescent green glaze. Han Dynasty. Length 10 in.
The Mount Trust. By courtesy of
Captain and Mrs. V. Bulkeley-Johnson

35. Pottery model of a Farm Building, probably a duck pond, with degraded green glaze. Han Dynasty. Height 8½ in.
Captain and Mrs V. Bulkeley-Johnson

36. Tomb Model of a Duck with iridescent green glaze. Han Dynasty. Height 7¼ in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

37. Tomb Figure of a Lion seated on its haunches with left hind leg raised, unglazed grey pottery with traces of red pigmentation on a white ground. Wei Dynasty. Height 7½ in. *Sir Alan and Lady Barlow*

38. Tile from a Tomb with impressed design of a winged horse and tree in which a bird is perched, unglazed with remains of red and white pigmentation. Han Dynasty from Lo-yang, Honan. Length 18 in. Height 16 in. *Mrs Walter Sedgwick*

39. Owl head stopper in bronze form covered with a thin felspathic glaze. 3rd Century A.D. Height 4¼ in.
Mr A. L. Despointes

40. Tomb Model of a Well Head with impressed figures of dragons, a camel and a bear, unglazed. Han Dynasty. Length 9¼ in.
Colonel and Mrs W. H. Ramsbotham

41. Tomb Model of a Duck, unglazed. Wei Dynasty. Height 7 in.
Major-General Sir Neill Malcolm

42 and 43. A Pair of Lamps in the form of squatting figures of women holding children in their laps and with tall hollow head-dresses ; iridescent green glaze. Moulded but not identical. Said to have been excavated from a tomb at Ling Pao between S. Chansi and N. Honan. Han Dynasty. Height 10¼ in. (Cf. *Oriental Art,* Vol. 2, 1950, plate 140.)
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

44. Dipper for measuring rice, with compressed sides and bird head handle ; iridescent green glaze. Han Dynasty. Width 7½ in.
Mrs and Mr Desmond Gure

45. Model of a Dipping Trough with four sheep standing in it ; deep green lead glaze. Han Dynasty. Width 8¾ in. *Mrs Seligman*

46. Hill-Jar and Cover, on three bear feet, decorated around the body with dragons and mountains and with mask handles ; the cover moulded in the form of The Sacred Mountains ; iridescent green glaze. Han Dynasty. Height 8⅛ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

47. Bowl of bronze shape with slightly recessed foot and grooved lip ; deep green lead glaze. Han Dynasty. Width 7½ in.
Lord Cunliffe

48. Tomb Figure of a crouching Dog, grey pottery with red pigmentation on a white ground. Wei Dynasty. Length 7½ in.
Sir Alan and Lady Barlow

49. and 50. A Pair of Tomb Figures of Pheasants, grey pottery, red pigmentation on a white ground. Wei Dynasty. Height 8 in.
Lord Cunliffe

51. Tomb Model of a Lady riding a Horse and wearing high head-dress and long wrap-over robe, grey pottery with remains of red and white pigmentation. Probably Sui Dynasty. Height 22½ in. *Lord Cunliffe*

52. Vase of porcellanous stoneware, with loop handles on the shoulders, surrounded by spirals and wave pattern incised round the neck ; the upper part covered with a felspathic green glaze. Proto porcelain. Probably 3rd Century A.D. Height 13 in.
Mrs Seligman

53. Wine Cup of oval shape with wing handles, decorated with a moulded wave pattern under an iridescent green lead glaze. Han Dynasty. Length 5½ in.
Mr and Mrs Desmond Gure

54. Vase with spreading mouth and grooved shoulder, iridescent green lead glaze with three spur marks on the base. Han Dynasty. Height 10¾ in. *Mrs Seligman*

55. Wine Cup of oval shape with wing handles decorated with a moulded wave pattern under an olive-green glaze. Han Dynasty. Length 5¼ in. *Mrs Alfred Clark*

56. Ladle with bird-head handle ; iridescent green glaze. Han Dynasty. Length 6 in.
Colonel and Mrs W. H. Ramsbotham

57. Globular Jar with spreading mouth ; deep green lead glaze, three wedge-shaped kiln supports under the base. Han Dynasty. Height 5¼ in. *Mr R. F. A. Riesco*

58. Tomb Figure of a man seated and holding out both hands, probably to play the *li po* game ; iridescent green lead glaze. Han Dynasty. Height 6½ in. *Mrs Seligman*

59. Hill Censer on tall stem in wide saucer, the cover moulded with animals in the hills ; iridescent green glaze. Han Dynasty. Height 8½ in. *Lord Cunliffe*

60. Jar with moulded decoration of animals and human figures round the shoulder, covered with a thin green felspathic glaze, flat base. Han Dynasty. Height 5 in.
Sir Herbert Ingram

61. Vase of baluster shape with spreading mouth decorated with hunting scenes and tao tieh mask handles on the shoulders. Black body, unglazed, with remains of pigmentation. Han Dynasty. Height 11¼ in.
Sir Herbert Ingram

62. Jar, red pottery with moulded figures of Taoist cloud dwellers round the shoulder ; bright green glaze. Han Dynasty. Height 5 in. *Mrs Seligman*

63. Jar with loop handles and moulded mask on the shoulders connected by a chevron design ; olive green glaze stopping well short of the concave foot. Yüeh ware of Shao Hsing type. Probably Han Dynasty. Height 2¾ in. *Sir Herbert Ingram*

64. Globular Jar with pie crust decoration round the central zone and remains of four loop handles on the shoulder, high flat foot ; crackled olive-green felspathic glaze partly abraded. Sui Dynasty. Height 8¼ in.
Mrs Seligman

65. Jar with loop handles and moulded lions on the shoulder connected by a chevron design ; olive-green felspathic glaze ; concave base with traces of three kiln supports. Yüeh ware of Shao Hsing type. Han Dynasty. Height 2½ in.
Sir Herbert Ingram

66. Wine Cup of boat shape with small wing handles ; covered all over with glossy olive-green glaze except for five patches on the base. Yüeh ware of Shao Hsing type. 2nd or 3rd Century A.D. Length 6 in.
Sir Herbert Ingram

67. Brush Washer moulded on the shoulders with the head and legs of a frog ; olive-green glaze. Yüeh ware.
H.M. The King of Sweden

68. Bowl on splayed foot rim with everted lip, thin olive-green glaze. Six Dynasties. Width 7½ in. *Sir Herbert Ingram*

69. Brush Washer with sunk flange and four loop handles on the shoulder, decorated with a moulded trellis design under a thin olive-green glaze, splayed foot rim and concave base. Yüeh ware Shao-hsing type. Six Dynasties. Width 4½ in.
Sir Herbert Ingram

70. Ink Slab of massive stand shape on four square feet, circular groove round the centre which is bare of the olive-green glaze which covers the remainder. Irregular spurs on the base. Yüeh ware, probably from Shao-hsing. Six Dynasties. *Sir Herbert Ingram*

71. Vase of ovoid form with grooved body and loop handles on the shoulder, incised wave pattern round the neck and spreading mouth, covered with a thin felspathic olive-green glaze. Proto porcelain. 3rd Century A.D. Height 8¼ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

72. Jar, with broad shoulders and narrow mouth of bronze shape (*hu*) with animal form handles and three lobed feet. Thin green glaze on the shoulders. Proto porcelain. Han or 3rd Century A.D. Width 3¾ in.
H.M. The King of Sweden

73. Tripod Vessel of bronze (*ting*) shape with bowed legs, the inside and lip covered with an olive-green glaze partly abraded, probably Yo Yao, from Ch'ang-sha. Six Dynasties. Height 5½ in. *Lord Cunliffe*

74. Vase with double loop handles on the shoulder and square cut mouth, pale olive-green irregularly crackled glaze, stopping well short of the flat base. Yüeh ware. Six Dynasties. Height 12¾ in.
Mrs Seligman

75. Vase with four loop handles on the shoulder and ridge round the central zone of the body, the upper part and inside covered with a thin felspathic glaze, flat foot. Six Dynasties. Height 7¾ in. *Sir Herbert Ingram*

76. Brush Washer of frog shape with narrow mouth and wine cup receptacle held below the spout, concave base covered with olive-green glaze. Yüeh ware. Shao-hsing, 3rd or 4th Century A.D. Height 3¾ in.
Reproduced : A. D. Brankston, Burlington Magazine, December, 1938, plate I. E.
Mrs Walter Sedgwick

77. Jar with four loop handles and four tao tieh masks alternating on the shoulder and everted lip, concave base, crackled olive-green glaze. Yüeh ware, Shao-hsing type. Han Dynasty. Height 6 in.
Sir Herbert Ingram

78. Basin of bronze form on three animal mask feet with four tao tieh masks in relief on the sides and incised wave pattern inside, spur marks round the base ; olive-green glaze. Yüeh ware, Shao-hsing type. Probably Han Dynasty. Width 9¾ in.
Sir Herbert Ingram

79. Depressed globular Jar with tao tieh masks on the shoulder and double zone of vertical ribbing, slightly concave base ; brownish buff body, thin and partly abraded olive-green glaze. Yüeh ware of Shao-hsing type. Late Chou or Early Han Dynasty. Height 6¼ in. *Sir Herbert Ingram*

80. Circular Box with domed lid, the handle formed by a salamander on quatrefoil lotus leaves, recessed base, star design incised on both inner surfaces ; olive-green glaze with ferruginous spots. Yüeh ware. Six Dynasties. Width 7½ in. *Sir Herbert Ingram*

81. High shouldered Jar and Cover with four loop handles alternating with tao tieh masks round the shoulder modelled bird handle on the cover within triple band of trellis design, concave base, olive-green glaze. Yüeh ware, Shao Hsing type. Early Han Dynasty. Height 11½ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

82. Model of shoe-shaped Cooking Stove with detachable colendar and cooking pot, the latter with roulette pattern incised round the shoulder ; olive-green glaze. Yüeh ware, Shao-hsing type. Han Dynasty. Length 9 in. *Sir Herbert Ingram*

83. Amphora with four loop handles at the shoulder, everted lip and elaborate applied decoration of palmettes and decorated roundels ; all under an olive-green glaze, in Sasanian style, the splayed foot missing. Yüeh ware of Shao Hsing type. (Stated to have been excavated at Hsaio Tan, 5 miles north of Anyang). Probably 6th century A.D. Height 17 in. *Sir Herbert Ingram*

84. Model of a half-length Figure holding a hare, probably a funeral vase ; olive-green glaze. Yüeh ware. Probably 3rd Century A.D. Height 4 in. *Sir Herbert Ingram*

85. Model of a Musician seated playing a harp. Yüeh ware of Chiu-yen type. 3rd Century A.D. Height 6 in. (O.C.S. Trans., Vol. 25, plate 16e.) *Sir Herbert Ingram*

86. Dish with sharply everted lip and central flange, spur marks round the base ; olive-green glaze. Yüeh ware. Han Dynasty. Width 7 in. *Lord Cunliffe*

87. Cup with hook handle, spur marks under the base and inside ; crackled olive-green glaze. Yüeh ware. Han Dynasty. Height 3 in. *Lord Cunliffe*

88. Dish with everted rim and flanged centre, decorated with incised star design and moulded animals in a floral background ; olive-green glaze. Yüeh ware of Shao-hsing type. Probably Early Han Dynasty. Diameter 7 in. *Lord Cunliffe*

89. Jar with four loop handles and pronounced ridge round the central zone, high slightly concave base, incised floral design round the shoulder covered with an olive-green glaze. Probably Sui Dynasty. Height 4¼ in.
Mr Stephen Harrison

90. Tripod Vessel of bronze (*ting*) shape with winged handles and mask finial ; covered with a thin olive-green glaze. Yüeh ware. Shao-hsing type. Probably early Han Dynasty. Height 5 in.
Mr R. F. A. Riesco

91. Tomb Model of a sheep in a pen with perforations around the side ; olive-green glaze to which kiln waste adheres. Yüeh ware. Shao-hsing type. Han Dynasty. Width 5 in. *Sir Herbert Ingram*

92. Covered tripod Vessel of bronze (*ting*) shape, with wing handles and three loops on the cover, felspathic olive-green glaze. Proto porcelain said to have come from Ch'ang Sha. Probably 3rd Century A.D. Height 7 in. *Sir Herbert Ingram*

93. A Tomb Model of a Dog lying in a pen ; olive-green glaze of Yüeh type. Han Dynasty. Diameter 4¼ in.
Sir Herbert Ingram

94. Straight-sided Bowl of bronze shape with three tao tieh mask handles, inside the model of a bear standing, concave base ; olive-green glaze. Yüeh ware of Shao Hsing type. Han Dynasty. Diameter 5¼ in.
Sir Herbert Ingram

95. Colendar with diamond pattern incised round the lip, concave base ; thin yellowish-green glaze. Probably Yo Yao from Ch'ang Sha. Six Dynasties. Diameter 6 in.
Sir Herbert Ingram

96. Globular Vase with sharply everted mouth and double loop handles of basket form on the shoulders and moulded lions in relief, concave base, olive-green glaze. Yüeh ware of Shao Hsing type. Early Han Dynasty. Height 10½ in. *Sir Herbert Ingram*

97. Censer, the pierced cover decorated with moulded trees in relief, spur marks under the base, Yüeh ware, perhaps from Chiu-yen. Six Dynasties. Height 7 in. (Cf. *Artibus Asiae XIV*, page 32, figure 4, " Han from Nan-t'ai.") *Mr R. F. A. Riesco*

98. Tomb Figure of a Lady, red pottery covered with a white pigment. Wei Dynasty. Height 24½ in.
Commander F. H. G. Allen

99. Quadrangular Bottle with pear-shaped body moulded decoration of masks on the shoulder and dragons and scroll-work on the sides ; glossy green glaze on a pottery body. Six Dynasties. Height 8⅜ in.
Mrs Alfred Clark

100. Pan of an Incense Burner in moulded lotus form, green glaze and pottery body. Six Dynasties. Width 4½ in.
Mrs Blanco White

101. Jar with four string handles applied on the shoulder, splayed footrim, porcellanous stoneware with crackled bluish glaze. Sui Dynasty. Height 6 in.
Sir Herbert Ingram

102. Tomb Figure of an Actor, grey pottery covered with remains of pigments including red and gold. Six Dynasties. Height 9¾ in. (O.C.S. Trans., Vol. 22, plate 24, No. 36.)
Lord Cunliffe

103. Tomb Figure of an Attendant Lady, grey pottery, with white and pink pigmentation. Wei Dynasty. Height 8 in.
Dr. H. G. Butterfield

104. Tomb Figure of a kneeling Camel with trappings and saddle bags, grey pottery. Wei Dynasty. Length 11 in. Said to be from Loyang.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

105. Bowl with inverted rim and scalloped decoration round the shoulder, recessed foot ; thin olive-green glaze on porcellanous stoneware body. Yo Yao from Ch'ang Sha. Sui Dynasty. Diameter 7¾ in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

106. Bowl with slightly inverted rim and scalloped edge, slightly concave foot ; crackled yellowish olive glaze degraded in places. Yo Yao. Probably Sui Dynasty. Diameter 5¾ in. *Sir Herbert Ingram*

107. Ewer with short spout and thumbpiece, flat base ; degraded olive-green glaze. Yo Yao. Six Dynasties. Height 3 in.
Lord Cunliffe

108. Vase with sharply everted mouth and pie-crust shoulder, flat base, the whole covered with a brown felspathic glaze. Fired upside down on three spurs. Perhaps Yo Yao. Six Dynasties. Height 6½ in. *Sir Herbert Ingram*

109. Tomb Figure of a Lady Attendant wearing broad waist belt, grey pottery with traces of pigment. Wei Dynasty. Height 23 in.
Mrs Seligman

110. Tomb Figure of an Attendant Lady with clasped hands shaped for holding a staff, grey pottery. Wei Dynasty. Height 24½ in.
Mrs Robert Solomon

111. Tomb Figure of a Male Attendant, the hands shaped to hold weapons with high head dress and trousers. Wei Dynasty. Height 22 in. *Mrs Seligman*

TOMB FIGURES FROM HUI HSIEN

Numbers 112-122 are of grey pottery with glossy black surface. The figures pigmented in red, the models of bronze vessels and utensils decorated in imitation of inlaid bronzes of the Warring States Period, in red and black. All said to come from graves at Hui-Hsien, Honan. Late Chou Dynasty.
Mr Dennis M. Cohen

112. Six dancing Girls in different poses. Heights 3 in.-3¾ in.

113. Model of Tiger of bronze form, the paws shaped to fit as a handle. Length 10¼ in.

114. Model of Belt hook of inlaid bronze form. Length 4½ in.

115. Model of bronze shape (*hu*) with applied tao tieh masks. Height 4 in.

116. Model of a bronze Mirror with loop handle and flanged rim. Diameter 5 in.

117. Model of covered bronze Vessel of ting type, with wing handles, three loops on the cover and mask feet. Height 3 in.

118. Model of Pair of Figures of Horses. Length 3½ in.

119. Model of Bronze Vessel (*pan*) on three mask feet and with two applied mask ring handles. Diameter 5½ in.

120. Model of a bronze Vessel (*lien*) with loop handle and mask feet. Height 3¼ in.

121. Model of a Granary Urn with Cover and ring handles of bronze form, triple row of bosses and three bear feet. Height 9¾ in.

122. Model of a bird-shaped support with slot in the head. Height 5½ in.

123 and 124. Pair of dogs ; buff body covered with white slip and black pigmentation. Wei Dynasty. Height 5 in.
Sir Herbert Ingram

125. Seated animal of unknown type, covered with white slip. Height 4 in.
Sir Herbert Ingram